FAMOUS MONSTERS #94
NOV. 1972

FAMOUS MONSTERS OF FILMLAND

A WARREN MAGAZINE PDC 75¢
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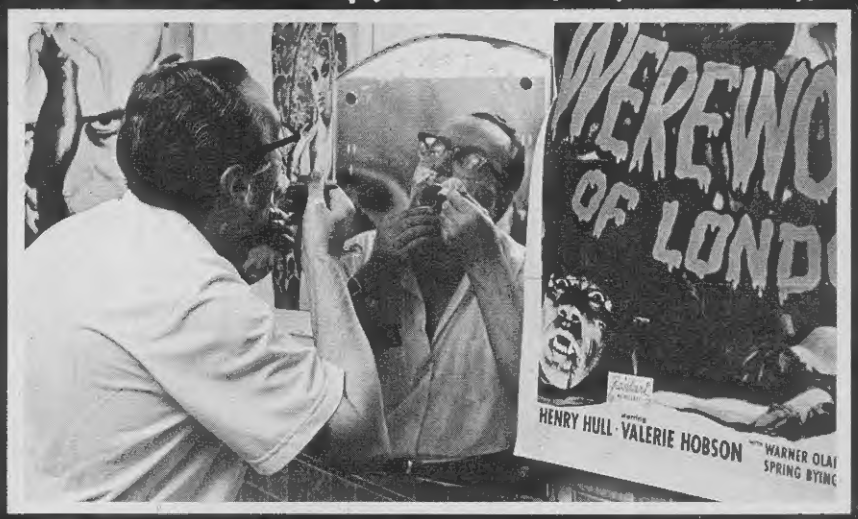
FASCINATING KARLOFF FACTS
GRAVEYARD EXAMINER
DRACULA IN FLAMES
DINOSAURS
SHOCK ENDINGS IN BRITISH & AMERICAN HORROR FILMS
HOW TO MAKE A MUMMY, FEATURING LON CHANEY, JR.
MYSTERY PHOTO
FANG MAIL

DORIAN GRAY SHALL NOT DIE!
MURDERS IN THE RUE MORGUE (PITY THE POE VICTIMS!)
PROFESSOR GRUEBEARD
THE LATEST HORRIFYING TWIST: DR. JEKYLL & SISTER HYDE
CAN YOU OUTWIT THE DIABOLICAL DR. ACULA?
YOU-AXED-FOR-IT WITH CHRIS LEE

Step up to horror! Step up! You have nothing to lose but your life. Climb the scareway to Paradise in this super-nice issue that is crammed and jammed with eerie articles from the Village of the Damned. Recommended by my Mother—and would Mary Shelley lie to YOU?

SPEAKING OF MONSTERS

WHO'S THE UGLIEST



OF THEM ALL?

Well, at least you know the Editor isn't a vampire—he does cast a reflection. And vice versa: a lot of monsters cast reflections on HIM.

Getting out this issue was a (you should pardon the pun—but you won't) a close shave. Flying to Europe for the 10th Annual Fantascience Film Festival in Trieste, one hour ahead of the threatened 11th hour All Pilots Worldwide Air Strike which either came off or didn't and is now past history—I got only 4 hours sleep out of 48 while putting this issue "to bed", as we say.

Too bad I didn't have time to read it as I wrote it as it looked real great as it flowed out of the typewriter. Now & then I caught references to the NEW DR. PHIBES, some great OLD LUGOSI & KARLOFF stuff, a Black Drac and all sorts of fascinating things. Can't wait, myself, to see all this in print and find time to read it.

Hey—don't grab MY copy!

Get yourself one of your own! (You'll never forget it—or regret it.)

FORREST ACKERMAN

This issue DEDICATED to TAMERA THERESTE HELENE HAJEWSKI, G.M.C.—or TAMMY for short—one of LON CHANEY SR.'s greatest fans and one of FM's greatest admirers. She's 28 and hopes to be reading FM in 2028! We hope so too—Forry Ackerman.

FM BY THE NUMBERS

I would like to congratulate you on **FM #91.** It was a truly great issue, loaded with fascinating material. The preview of FROGS was especially welcome, and I'm glad it won't be another bloodbath.

All, in all, **FM** is a great mag, just as it was when it first came out. In its 14-year history, there have been 81 numbers of **FM** and 10 yearbooks, adding up to 7,060 pages, all of them gems!

ALAN KALIVAS
address unknown

WANTED! More Readers Like

TERRY WILLIAMS

PORTRAIT OF THE ARTIST AS FM FAN

I've been collecting **FM** since **#39**, and still enjoy every issue that comes out. I'm 20 years old and can't take my mind off monsters!

I've seen 235 horror and sci-fi films and have them all listed alphabetically from ABOMINABLE SNOWMAN . . . to ZOTZ!

FM #89 & #90 will surely become collector's items with all of those great articles and features.

I've enclosed some drawings of my favorites. Hope you'll print them.

JACQUES ARCHANHAULT
Canada

Ms. Steele Drawn by JACQUES ARCHANHAULT

RATHBONE & LEE

I've just finished **FM #90** which was just great. Rathbone was a fine actor and a finer man. No one could possibly replace him as the master detective, Sherlock Holmes. I also enjoyed his performance in THE BLACK SLEEP. He may not have liked being labeled a horror actor, but he could perform well in ANY role. His personality was as versatile as his talent. I hope you will feature more on Basil. He is an immortal of filmdom and, like the stars, is eternal.

WANTED! More Readers Like

MICHELLE KEENAN

I would like to get something off my chest about this craze for Christopher Lee. Many people seem to insist he is really great. I say he is good, but not great. To put it simply, he is overrated. Many of his films are cheap (HORROR HOTEL) and his roles small (CORRIDORS OF BLOOD). Lee is good as Dracula, but not much else. My choice for best actor is Peter Cushing. He is unmatched as Baron Frankenstein, and is superb in all his roles. Cushing is the Karloff of the '70's. What about THAT, Lee fans?!

JOE HAMMELL
Hopewell, Va.

WAILS FROM THE CRYPT

I'm writing concerning Allyson Dalton's letter in issue **#91.** She asked for a filmbook on NIGHT OF THE LIVING DEAD, and I'd like to second the motion! I'd also like to see lengthy coverage on such flicks as the new MARK OF THE DEVIL and THE OMEGA MAN, my favorite Charlton Heston sci-fi film.

WANTED! More Readers Like

FIONA McQUARRIE

I really like your mag a lot and read it whenever I can get my claws on it. Right now I have a subsCRYPTion to **FM**, and will probably continue to buy and read your zine **after** I'm gone.

Altho I enjoyed your TALES FROM THE CRYPT filmbook, I noticed one mistake. The photo of Death on the motorpsycho is from the "Wish You Were Here" segment, and not "Reflection of Death," as you have captioned it. In face, you made no mention of the "Reflection" episode, which stars Ian Hendry as a man killed in a car crash who

WANTED! More Readers Like

JOSEPH CONCIATORI

returns from the dead without knowing it.

MATTHEW CHOATE
East Northport, N.Y.

(Continued on page 74)

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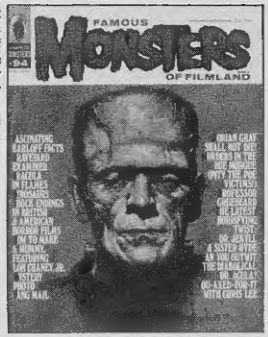
Artist Sanjulian's version of The Monster loved by millions—FRANKENSTEIN.



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THE MAGAZINE MONSTERS BELIEVE IN

"Ah, luncheon is served!" GORGO approves as he is about to take a bite of the nice bathysphere sent down to him with the tasty morsel—human!—inside.

OCK-A-BYE BABY!

A Fright Film List of American & British Horror Flicks with Shock & Surprise endings. It's the screaming end!

By THOMAS ROGERS

Both science fiction and horror short stories in literature have been known for their usual "shock" or "surprise" endings. Although novels of this nature generally have a happy or tranquil climax, there are some which, I am happy to say, do not. Through the years, more and more motion pictures of this type have conformed to the "Twilight Zone" style. The change-over is both exciting and enjoyable. Originally movies, as well as books, showed the good guys always winning. This attitude is very unrealistic. People——especially today's generation——want realism in what they see and read. Even comic books (How I hate that misleading term!) are changing. In the following, I have tried to give recognition to every American and British horror/monster/science fiction film of the aforementioned sort. There are more such movies on the way. The future looks good, folks!

CONTINUED—

Probably the earliest movie to have a shock or surprise ending was **THE MUMMY'S GHOST** (Universal, 1944). After killing his double-crossing master (John Carradine), the mummy (Lon Chaney, Jr.) decided to abscond with the beautiful heroine. He wanted her because she was a reincarnation of an ancient Egyptian princess. For some inexplicable reason, his captive grew years older with each step he took! She died of old age even before her captor was swallowed up by the quicksand he tried to walk across.

As for **THE PICTURE OF DORIAN GRAY** (MGM, 1945), anyone who was unfamiliar with Oscar Wilde's novel was surprised when the villain stabbed his distorted soul-portrait and consequently died. The closing scene showed the man as a grotesque horror, but the painting was back to normal.

ABBOTT AND COSTELLO MEET FRANKENSTEIN (Universal, 1948) had a humorous surprise ending. After Dracula, the Wolfman, and the Frankenstein Monster (Bela Lugosi, Lon Chaney, Jr., and Glen Strange, respectively) apparently had been destroyed, Abbott and Costello were in a rowboat, confident that they were finally safe. Suddenly, the Invisible Man (Vincent Price) announced his presence, and the two comedians jumped overboard!

ABBOTT AND COSTELLO MEET DR. JEKYLL AND MR. HYDE (Universal, 1953) had an even more surprising ending. While Costello was in monster form, he managed to bite about half a dozen English bobbies who were trying to subdue him. After Costello resumed normalcy, he and Abbott were startled when they saw that all the policemen had turned into monsters!

The war plans of the **INVADERS FROM MARS** (20th Century-Fox, 1953), (the same which were modified and used years later in **IT CONQUERED THE WORLD**) were highly entertaining, but the movie's ending was even better. Everything turned out to be a dream, but later on the boy-hero seemingly awoke again, and saw the flying saucer of his dreams land in the distance. Was that also a mental illusion, or had he foreseen the future? The audience never found out.

The energy-charged inter-dimensional being who was **NOT OF THIS EARTH** (Allied Artists, 1957) was killed in a car accident. The totally unexpected closing shot at his grave was of another alien invader, who had been sent to replace the dead one!

When everyone—audience and characters, alike—thought that the **VOODOO WOMAN** (Carmel, 1957) was dead at the end of the film, the creature rose from the boiling pit which had claimed her. It was inferred that, like man's greed, the beast was eternal.

In **THE UNDEAD** (American-International, 1956), the hero traveled several centuries into the past in order to save a streetwalker's ancestor from being beheaded. He battled the Devil, and the witch who framed the ancestor, but he had to let the medieval girl die anyway, so that her descendant would continue to live on in the future. After the execution, however, the hero realized that he was trapped in the past! With this realization, his real body, which was in our present time, disappeared.

As in Richard Matheson's novel by the same name, **THE INCREDIBLE SHRINKING MAN** (Universal, 1957) also lacked a happy ending. This was interpretive, but it was filmed with an optimistic outlook. The hero remained infinitesimal, trusting to God that it was for the better.

The conclusion of **FRANKENSTEIN 1970** (Allied Artists, 1958) did not really come as a surprise. Throughout the film Boris Karloff, the mad scientist, kept harping about the proud heritage of his family name—Frankenstein. Therefore, most viewers should have realized what the rampaging monster would look like in the final scene: a perfect replica of the last Frankenstein.

Radioactivity in the oceans helped spawn **THE GIANT BEHEMOTH** (Allied Artists, 1959). After this dinosaur was destroyed by a British nuclear torpedo, all remained peaceful—until word was received that the same ecological conditions were turning up elsewhere—in America!

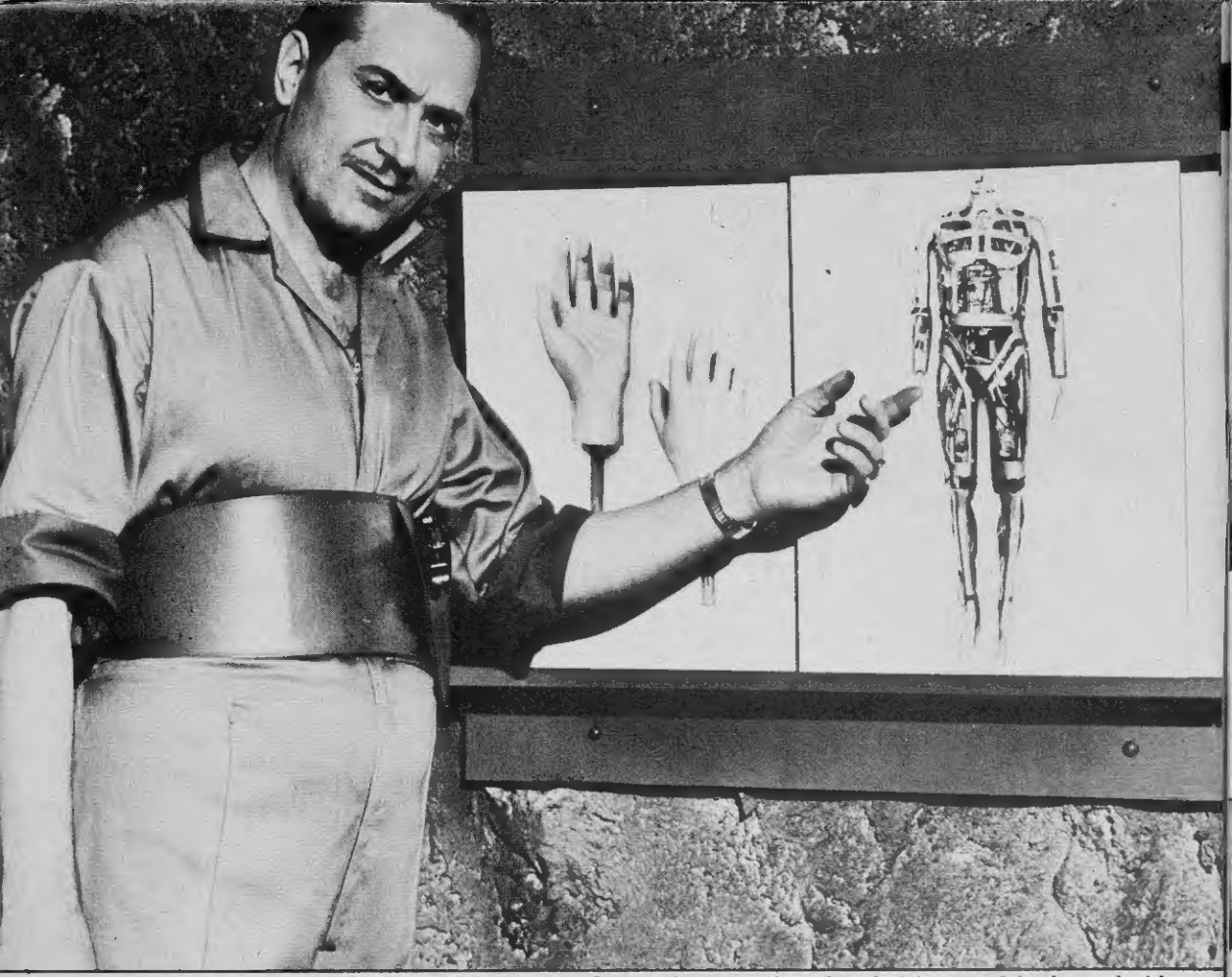
The ending of **ON THE BEACH** (United Artists, 1959) did not deviate from the conclusion of Nevil Shute's novel. According to both, humanity was doomed to extinction by radioactive fallout.

The audience knew that the primitive humans and monsters in **TEENAGE CAVEMAN** (American-International, 1959) were our ancestors, but no one suspected that they were actually the aftermath of a nuclear war! The same idea was used in **CREATION OF THE HUMANOIDS** (Genie, 1962), with a few major differences: mainly, that we are the descendants of androids!

Viewers of **THE TINGLER** (Columbia, 1959), like the movie's hero (Vincent Price), hoped that the deadly centipede-like creature would die when it was returned to the cadaver from which it had been removed. Not so, however. The thing proved to be so powerful that it reactivated the corpse!

The finale of **THESE ARE THE DAMNED** (Hammer Films, 1961) showed that professional soldiers and scientists are capable of hunting down and killing innocent people. The good guys turned out to be bad guys, the hero and the heroine died, and the gifted children remained imprisoned because of man's fears.

"Walking my baby back home." Kharis (Lon Jr.), having determined by the weird birthmark on her wrist that Amina (Ramsay Ames) is the reincarnation of his beloved Egyptian Princess Ananka of 3000 years ago, he takes her for a little walk.



Would you buy a used robot from this salesman? 4sj Ackerman played Technician No. 3 in the android factory of the 21st century in THE TIME TRAVELERS (AIP, '64). "Getting things SQUARED away!" FJA said, while turning a circular metal hoop into a 4-sided object with a magical flick of the wrist. His role won an Academy Award—the Laughing Academy, that is.

According to **BEYOND THE TIME BARRIER** (Pacific, 1960), humanity was again destined for annihilation. Mankind was doomed, but the mutants who would survive the atomic holocaust might develop, as our ancestors did. The last camera shot was of a jet pilot who had aged greatly because he had journeyed forward and backward in time.

The rocket-sabotaging **CAPE CANAVERAL MONSTERS** (CCM, 1960) were balls of intelligent energy from another star system. Confident that their mission was a success, these aliens left Earth near the end of the film. As the rescued human protagonists drove away, secure in the belief that the invaders would not return, one car turned a bend and crashed. The screen then went blank, and the invasion of our planet began.

Surprise of surprises! **GORGO** (MGM, 1960) and his towering mother, after destroying a large section of London (as well as a fishing village), were permitted to live! Modern conventional weapons proved useless against the parent beast, so the two man-killers got away without having to pay for their crimes!

THE MASK (Warner Brothers, 1961) turned out to be a hallucination-inducing/mind expanding device. The other-worldly sequences were in 3-D. After the film's villain was disposed of, the mask was returned to the museum from which it had been taken. But the dreaded, Lovecraftian-like thing continued to exert its irresistible influence upon unsuspecting humans.

THE BIRDS (Universal, 1963) rose up against mankind for apparently no reason at all. Their revolt was world-wide. As the protagonists drove away at the end, it seemed as though the feathered ones would inherit the Earth.

Once futuristic, now part of the past: FRANKENSTEIN—1970! with the late Boris Karloff. Here Karloff tenderly tends to his human skeleton, just waiting for his electromagnetic skills to bring it to life.

The Green Siren of Space, vampiric Velana, checks the pulse of sleeping astronaut before taking a soothing warm draught of blood! Florence Marly in Curtis Harrington's production of QUEEN OF BLOOD with Basil Rathbone & Forrest J Ackerman, AIP '66.

The ending of **TURN OF THE SCREW** (20th Century-Fox, 1961) did not deviate from Henry James' classic novel. In both, the possessed little boy won his battle against the malignant male ghost. Tragically, he won in the only way he could: by dying.

THE DAY MARS INVADED EARTH (20th Century-Fox, 1963) had one of the most frightening climaxes of all. The hero (Kent Taylor), his wife and daughter, and the girl's boyfriend joined together to face their evil Martian replicas. It seemed as though an ending like that of **THE BEAST WITH A MILLION EYES** would be shown (i.e., love destroys the aliens). The family was next shown driving away. Were they real or not? They were not! Left behind were the scorched silhouettes of what had been four human beings!

The villagers burned **THE HAUNTED PALACE** (American-International, 1963) of Lovecraft/Poe, and the heroine was saved from having to mate with a demon. But the final footage revealed that Charles Dexter Ward (Vincent Price) was still possessed by his warlock ancestor!

The ghost-house of **THE HAUNTING** (MGM, 1963) triumphed at the end of the movie. It managed two things: to kill the main female protagonist and to maintain its own existence.

After the hero of **THE TERROR** (American-International, 1963) succeeded in killing Boris Karloff and rescuing the mysterious heroine, he discovered that she had died long years before. The body of the girl he loved decomposed before his eyes just before the end credits were shown.

THE UNEARTHLY STRANGER (Independent Art, 1963) was an invader from another solar system. There were actually many Strangers, all in human female bodies (just the opposite occurred in **I MARRIED A MONSTER FROM OUTER SPACE** —the invaders occupied only male bodies). The most dangerous one did not die until the conclusion of the film. When the two heroes reached the spot where the creature had hit the sidewalk after falling a number of stories, they were amazed to learn that her body had disintegrated! Upon looking around, they found that they were surrounded by a large number of curious, unfamiliar women. Were the onlookers human? Perhaps. But they looked awfully menacing.

It was pretty obvious, toward the end of the movie, that **THE GORGON** (Hammer Films, 1964) was also the bewitched heroine. While the she-monster was casting her spell of evil upon the hero, Christopher Lee crept up behind her. When he was close enough, he sliced off her head! Thus (Horror of horrors!), both the monster and the heroine died. A moment later, the girl's lover succumbed to the final curse, and turned to stone. Chris alone survived.

Vincent Price was **THE LAST MAN ON EARTH** (American-International, 1964). This version was very similar to Richard Matheson's novel, but the book was of course much better because of detail and suspense. The endings of both were similar. The hero was hunted down by the semi-vampires who feared him, and he was then murdered by them. The remake, **THE OMEGA MAN** (Warner Brothers, 1971), was much different in almost every respect. At the conclusion of this one, it seemed that the hero (Charlton Heston) would escape. Then he was speared by the leader of the mutants! Mankind seemed doomed, but Heston succeeded in giving the antitoxin to the few still-human survivors just before he died.

THE TIME TRAVELERS (American-International, 1964) had a false "shock ending." The plot was similar to **BEYOND THE TIME BARRIER**. After the heroes managed to return to their own time zone, however, they found that their existence was not synchronized with anyone else's. They solved this problem by reluctantly traveling even further into the future, and they ended up in a Garden of Eden. The movie ended by showing an impressive and frightening—though unnecessary—mock "time trap."

Robert Bloch's brainchild, **THE SKULL** (Amicus, 1965), was that of the infamous Marquis de Sade. In the movie, Christopher Lee told Peter Cushing that the skull was occupied by a demon. Cushing did not believe this, until he was controlled by the invisible spirit and forced to commit theft and murder. Cushing broke the devil's control over him toward the end of the story, but he soon had his throat torn out by the skull itself. When the examining doctor suggested witchcraft to the police inspector, the latter's reaction was, "Not in this day and age," and the skull waited for other victims.

By human standards, the murderous **NIGHTCALLER FROM OUTER SPACE** (Butchers, 1965) deserved to die. He escaped, however, to Ganymede, taking with him over one hundred kidnapped women for breeding purposes. He left behind a prediction of doom for the human race.

Michael Rennie was Garth, the **CYBORG 2087** (Feature, 1966). At the finale of this one, the robot hero from the future succeeded in defeating his cyborg hunters, and in changing the future itself. In doing so, he ceased to exist, which of course was a paradox. Nonetheless, that's what happened.

What the BLUE BOY is to the world of fine art, this GRUE BOY is to the art of fine horror! Hard Halfield contemplates his own portrait in THE PICTURE OF DORIAN GRAY. MGM, 1945.

The bone-devouring silicates of the **ISLAND OF TERROR** (Universal, 1966) were destroyed by radiation. Afterward, one of the heroes commented that it was fortunate that the creatures had been restricted to a small island. Otherwise, they could not have been destroyed. The scene then shifted to a scientific research center somewhere in Asia, and it was made clear that the silicates were on the loose again!

The extraterrestrial **QUEEN OF BLOOD** (American-International, 1966) had the appetite and the super-hypnotic powers of an Earth vampire. After she bled to death, the spaceship she was on landed on our planet. Her (apparently fertile) eggs were discovered, and the stupid scientists decided to let them hatch. Forrest J Ackerman ended the film by carrying the deadly eggs out of the rocket.

When the mad doc hydes around the corner, some BODY is gonna get a coroner's thrombosis! Either that or a heart attack! (Boris Karloff in ABBOTT & COSTELLO MEET DR. JEKYLL & MR. HYDE. Universal 1953.)

THE FEARLESS VAMPIRE KILLERS (MGM, 1967) was both a delightful comedy and a suspense thriller. Roman Polanski directed this film about two men who went around hunting the undead. There were a few very close calls for the heroes, particularly at the end of the movie, when the hunchback was chasing them. The two heroes finally got the heroine away from the vampire castle, however, and things were looking up for a change. But then the beautiful girl bit the younger man on the throat! As the small group rode away, the narrator stated that it was indeed ironic that the very thing the old vampire hunter wanted to destroy was being brought to civilization by none other than *himself.*

THE CURSE OF THE CRIMSON ALTAR (Tigon, 1968) was enforced by a witch (Barbara Steele). This movie stated that fire could *not* harm a witch! Christopher Lee turned out to be the villain, with an added surprise. As he stood atop the burning building, he changed into Barbara Steele! Her mocking laughter accompanied the end credits.

Despite its humorous moments, **PLANET OF THE APES** (20th Century-Fox, 1968) was one of the best American science fiction movies of the 1960's. Although the ending was somewhat similar to Pierre Boulle's novel, many people did not suspect that Charlton Heston was really on Earth! The closing scene of the Statue of Liberty, half-buried by land shifts, was rather startling to behold.

Two years later, **BENEATH THE PLANET OF THE APES** was released (again 20th Century-Fox). A race of warped physical/mental mutants was introduced in this version. After killing off the mutants, the apes inadvertently activated a "doomsday bomb," which destroyed the entire planet.

ROSEMARY'S BABY (Paramount, 1968) turned out to be Satan's son, the antiChrist. The script followed Ira Levin's novel, exactly. At the end of the film, both Rosemary and her baby survived. And Rosemary loved the child (if one can call it that)! If the Bible is correct about good defeating evil, mankind is at least in for a great deal of trouble. If the Bible is wrong, humanity——as far as this movie is concerned——is doomed!

2001, A SPACE ODYSSEY (MGM, 1968) showed Keir Dullea ultimately being transformed into a super-fetus. He was the first Star-child, and he could not be destroyed. Although he was not shown activating Earth's orbiting atomic weapons (which occurred in Arthur C. Clark's book), it was

In 1956 a really frightening thing happened: during the making of American Releasing Corp's (not to be confused with Corpse) BEAST WITH 1,000,000 EYES (all of 'em bloodshot) the young producer and your FM Editor met for the firstime. That shocking event took place when Roger Corman met Forrest Ackermonster!

obvious that our planet was his to do with as he pleased.

THE MAD DOCTOR OF BLOOD ISLAND (Hemisphere, 1969) created a super-strong, chlorophyll-based monster. Toward the end of the movie, the beast appeared to kill the scientist. The explosion which followed seemed to destroy the bodies of both of them. After conditions on the island returned to normal, the hero and the sexy heroine departed. But somehow the green murderer turned up in their lifeboat, reaching out for the unsuspecting humans! The sequel, **BEAST OF BLOOD**, picked up right where its predecessor left off.

NIGHT OF THE LIVING DEAD (Reade, 1969) is an unforgettable motion picture. Although the plot was rather hackneyed, the action and the suspense were highly commendable (just the opposite was true of the dialogue and the acting). Every main character was killed in this one, including the *black hero* (a monster film first!), who was mistaken for a zombie and subsequently shot through the head.

SCREAM AND SCREAM AGAIN (Rank, 1969) dealt with an attempt by cyborgs to take over the world. At the end of this flick, the villain (Vincent Price) was destroyed by Christopher Lee. The other human robots were also destroyed. Unfortunately, as Chris, the hero and the heroine drove off, only the audience knew that Mr. Lee was a dangerous Composite creature.

Although the formidable COUNT YORGA, VAMPIRE (American-International, 1970) was staked to death at the film's end, his female subjects were not. The hero and the heroine managed to lock the undead women in a room. When the relieved hero turned to look at his girlfriend, however, she lunged at his throat with bared vampire fangs.

Vincent Price seemed to survive the curse of Edgar Allan Poe's CRY OF THE BANSHEE (American-International, 1970). The head of the nocturnal, werewolf-like *sidhe* was practically blown off by a blunderbuss, just before the monster was able to kill him. Unfortunately, no burial took place; the coffin was empty! Soon afterward, Price discovered that, in broad daylight, the monster was in his very coach! There was no escape for him as clawed fingers reached for his throat!

H. P. Lovecraft's voracious DUNWICH HORROR (American-International, 1970) seemed indestructible. When its part-human brother was killed by the good warlock (Ed Begley) at the movie's conclusion, it shifted into its rightful demon-dimension. The Horror would not enter our dimension again, unless someone reopened the dimensional gateway. The only trouble was, the heroine was pregnant! In her stomach was the embryo of another monstrosity!

EQUINOX (Harris, 1970) was a milestone in amateur motion pictures. The special effects were

Strange Interlude! Bela Lugosi meets the Frankenstein monster he once played, this time portrayed by Glenn Strange. Note famous Dracula ring on Bela's finger. From A&C MEET FRANKENSTEIN, Uni. '48.

excellent, and the story line was like something out of Lovecraft's works. In this one, everyone was killed off by the demonic monsters except one young man, who was later placed in a mental institution. The villain, Asmodeus, told the survivor that he would die in exactly a year. At the appointed time, the hero's dead girlfriend approached the building in which he was imprisoned. What was to follow was clearly understood.

THE HOUSE OF DARK SHADOWS (MGM, 1970) was far, far better than the TV series. Practically everyone was wiped out in this one. Right after Barnabas was destroyed by the wooden arrow, a strange thing happened. The heroine commented that she felt that the good part of the villain somehow lived on. At that moment, a vampire bat went flying past the screen. Was it the "good part" of him? Or was it something else?

The audience did not get to see the actual **OBLONG BOX** (American-International, 1970) of Edgar Allan Poe's tale until the conclusion of the movie. In it was placed the villain's tortured body; he was undead! Prior to being buried, he bit Vincent Price, who was originally responsible for all his troubles. Soon afterward, Price (the real villain of the story) developed the same deteriorating disease, and the native curse endured.

What was it that killed Christopher Lee (Dracula, of course) in **TASTE THE BLOOD OF DRACULA** (Hammer Films, 1970)? No one knows for sure. When a large cross barred Dracula's escape from the dilapidated church, he climbed up to the balcony. There, he imagined that he saw gleaming religious symbols all around him. He reeled, fell, and then turned to dust. It appeared as though temporary insanity got him that time.

Over all, **MEPHISTO WALTZ** (20th Century-Fox, 1971) was a very boring movie. It had a few good parts, though, one of which was the entire sequence of scenes in which the heroine killed the villainess and projected her own mind into the victim's body. In this way she lived on, and regained (physically only) the man she loved.

There have also been a few movies which were made up of three or more short stories (all of which had shock or surprise endings) within them. Among these are: Poe's **TALES OF TERROR** (American-International, 1962), **DR. TERROR'S HOUSE OF HORRORS** (Amicus, 1964), Robert Bloch's **TORTURE GARDEN** (Amicus, 1968), Ray Bradbury's **THE ILLUSTRATED MAN** (Warner Brothers, 1969), Poe's **SPIRITS OF THE DEAD** (American-International, 1969), Bloch's **THE HOUSE THAT DRIPPED BLOOD** (Amicus, 1971), and EC Comics' **TALES FROM THE CRYPT** (Amicus, 1972).

END

MYSTERY PHOTO NUMBER 60

DO YOU DRAW A BLANK?

Is he THE FACELESS MAN? (The one in THE CURSE OF, who got buried in the Pompeii eruption and erupted back into life centuries later?")

Is he the FIEND WITHOUT A FACE?

Was his the FACE OF FIRE after it got put out?

You'll find out (if you don't know from your own experience) if you skillfully rearrange the letters in (are you ready for this?)—

LEO FRY US THET CHEF!

ANSWER

TO MYSTERY PHOTO PHOTO No. 59

Plenty of you figured out last time that the actor in the Puzzle Pic was RALPH BELLAMY and we'll publish a number of your names below in half a mo'. But first we want to congratulate a couple of you who pointed out to our pointy-headed Misery Photo Ed that the correct name of the movie was not THE MAN WHO LIVED AGAIN (which was one of the great Karloffilms) but THE MAN WHO LIVED TWICE. Mark Sprague caught the slip-up, also Max Long & Jack Taylor. Others who recognized the scary starface were Sidney King, Alex J. Tonisulo & Rick Mendonca.

Dropping back to Mystery Photo #58, we want to congratulate a pair of pals who simultaneously figured it out and *phoned* in their answer: the pic was from the silent version of DANTE'S INFERNO and the winners were: RICH CORRELL & DAVE NOWELL.

DR. JEKYLL AND

SISTER HYDE

horrifying? oh brother!

The incredible transformation begins! Man into woman . . . woman into maniac . . . *womaniac!*

ladies & gentlemen, place your bates!

Is the face familiar?

Do you feel like you've seen him before? Well, you very likely have—and will again—if you're a horror fan.

Try TASTE THE BLOOD OF DRACULA for openers. In Chris Lee's chrisly vampire pic young Bates was cast in the role of the despotic young aristocrat—remember?

Subsequently he's been seen in LUST FOR A VAMPIRE and—the title role—in HORROR OF FRANKENSTEIN.

Now Bates joins the greats—Barrymore, Sheldon Lewis, Spencer Tracy, Jack Palance and of course Fredric March in the Academy Award winning performance—as Robert Louis Stevenson's durable dual personality. There is some reason to believe that a Scandinavian version of DR. JEKYLL & MR. HYDE may have been the *first* sci-fi film ever made.

Certainly J&H is one of the most viable.

Most recently early FM fan Gray Daniels has been seen in THE JEKYLL-HYDE PORTFOLIO and a DR. JEKYLL & MISTRESS HYDE has been announced. To say nothing of the stellar announcement of a new version contemplated by MGM with Lord Lawrence Olivier in the title roles.

(No, we haven't forgotten about the Paul Massie version with the atypical title of HOUSE OF FRIGHT. We just wanted to make sure you were awake and paying attention. Getting your claws & fangs all sharpened, weren't you, to write a nasty letter to Fang Mail, taking old Dr. Acula to task for leaving out one of the modern JEKYLL & HYDES! Of course, we haven't forgotten the older SON OF DR. JEKYLL with Louis Hayward. Or, for that matter, DAUGHTER OF DR. JEKYLL.)

Burke gets caught up in his work. (He finally got the hang of it.)

Better switch to a white hat & a white coat, doc—to match the white hair you been giving people lately.

filmmakers reteamed for offbeat version of oft-filmed classic

Remember THE AVENGERS, the popular TV series? Since its inception in 1964, a pair of producers helmed it thru its years of successful episodes. That team was Fennell & Clemens and they have combined their talents again in the production of DR. JEKYLL & SISTER HYDE.

Clemens is particularly qualified for the collaboration, having made his mark as a writer of the macabre when he scripted the best TV thriller of 1962, for which he won the Edgar Allen Poe Award.

search for the elusive "elixir of life"

When Fredric March did his thing, it was with the goal in view of isolating evil and thereafter eliminating it. Now that the magnificent March version, together with Bela Lugosi & Carroll Borland in MARK OF THE VAMPIRE and Boris Karloff in THE MASK OF FU MANCHU have been revived around the country on a triple-threat horror bill, some of you may be familiar with the famous speech at the beginning of director Rouben Mamoulian's inspired version:

"Gentlemen!" Dr. Jekyll said to his learned colleagues at the university. "London is so full

Burke & Hare, that jolly pair of grave-robbers, deliver a sample to Dr. Jekyll.

of fog that it has penetrated our minds, set boundaries for our vision. As men of Science we should be bold and curious enough to peer beyond it into the many wonders it conceals.

"I shall not dwell today on the aspects of the human body—in sickness and in health; today I want to talk to you of a greater marvel—the *soul* of man.

"My analysis of this soul—the human psyche—leads me to believe that man is not truly one but truly *two*. One of him strives for the nobilities of life: this we may call his good self. The other seeks an expression of impulses that bind him to some dim animal relation with the earth: this we may call the bad. These two carry on an eternal struggle in the nature of man, and yet they are chained together; and that chain spells *repression* to the evil, *remorse* to the good.

"Now . . . *if* these two selves could be separated from each other, how much freer the good in us might be, what magnificent heights it might scale! And the so-called evil self, once liberated, would fulfill itself . . . and trouble us no more.

"I believe the day may not be far off when this separation will be possible. In my experiments I have found that certain chemicals have the power . . ."

But hidebound minds in fogbound bodies deride the good Dr. Jekyll and drive him to desperate measures—resulting in the loosing on the 19th century of the monster known as Hyde.

In DR. JEKYLL & SISTER HYDE, Ralph Bates sets about his unorthodox experiment with a different purpose in mind:

His is a search for an impossible dream, a wonder drug to prolong life. It is ironic that, in his effort to prolong it, his methods should lead him to shortening it—for an unfortunate few.

One glass of Dr. Popper and young Jekyll turns into a real showstopper!

The result of a horrid night's work for the ole Shock Doc.

hare today—gone tomorrow

Burke & Hare.

Like Dracula & Frankenstein, Jack & Ripper, Blue & Beard, they went together as a terror team that made gaslit London of the 1800s wish Tom Edison would hurry up and invent the electric light!

Burke & Hare. A real fine pair. A gruesome twosome.

Their job: grave-robbing.

And how, pray tell, does a fine gentleman like Dr. Jekyll get mixed up with the likes of these scurvy customers?

Well, I'll tell ya, guv'nor.

You see, young Dr. J is pursuing his search for a drug to prolong life. Ceaselessly he works at this problem which stubbornly defies analysis. (Nature jealously guards her secrets—there are things man was not meant to know!)

At last—semi-success: he isolates some female hormones as the principal ingredient of what promises to be his scientific breakthrough, an elixir of—

Life!

Now, the big question before the house is: where is he going to get a large enough supply of this vital ingredient?

"in the midst of life there is death"

Who was it once made the profound observation that, in the midst of life, there is—death?

Was it the author of weird tales, Ambrose Bierce? But he disappeared many years ago, south of the border in old Mexico, and hasn't been heard from since. (If he should by any chance read this issue of **FM**, please contact the editor and let us know if we have quoted you correctly—and if indeed it was your quote in the first place.)

Anyway, whoever said it—it's true.

In the midst of life there is death: and at first Dr. Jekyll procures that which he needs—the female hormones—from an official source.

The official source, of course, is: the morgue!

Martine Beswick said "I had the time of my knife in this role." We hear as a kid she was quite a cutup.

the morgue the merrier

The young doctor, nothing daunted & ever daring, risks himself as his first human guinea pig.

He drinks the potent potion!

Does it paralyze him?

Poison him?

Alter him, change him, make him feel—differently?

It changes him, alright!

His voice, his looks, his—personality.

He looks into the mirror mirror on the wall and, most amazing revelation of all, discovers he has been changed into a woman!

A young, beautiful *woman!*

being of blasphemy

Jekyll becomes obsessed with the fantastic possibilities of his work. But then he is frustrated.

"Sorry, Dr. Jekyll, but we can't provide you with any more cadavers. 'Fraid you use up our corpses, sir, faster'n our natural supply!"

So he has to stoop to *super* natural sources.

Or, rather, Burke & Hare, the fiendly neighborhood corpse-kidnappers, do the stooping.

But then even his hardy helpmates are denied him as they individually meet horrid fates:

Burke is caught & lynched by an angry mob what doesn't arf like its dead ones pinched.

Hare gets off easier: he is merely blinded by the blind rage of the mob.

to kill or not to kill, that is the question

But Dr. Jekyll has no William Shakespeare to guide him so he decides to suffer the slings & arrows of outrageous fortune and makes the terrible decision to take human life in order to further his research. Thereafter he walks the streets, looking for a likely victim—and finally settles on one of the ladies of the night who is inviting trouble by being on the dark streets of London.

A new kind of Ripper stalks & strikes by night: Jeke the Ripper!

no place to hyde

The hue & cry is on and Jekyll is forced to become Sister Hyde once again. In this perfect disguise he kills & kills again.

Prof. Robertson (Gerald Sim), a friend & colleague of Jekyll's, begins to be suspicious. His suspicions are rewarded by his untimely demise.

In one last desperate attempt to rid himself of his female alter ego, Jekyll kills again. This time the pursuit draws nearer and, ironically, it is finally the blinded Hare who leads the foxes to Jekyll!

Chased by the police, the mad doctor flees to the rooftops—from which he falls to his death.

The beast takes beauty with him.

When the police examine the dead body, they are astounded to find it a corpse like no other they have ever seen . . . **END**

HOW TO MAKE A MUMMY

chaney takes the wrap

First off, if you're around 6 feet tall, which was about Lon Chaney's height back in the 40s when he was playing mummies, you get yourself about 400 yards ot gauze tape.

Then you pick up a pound or two of hydrous silicate of alumina . . .

"Of *what*—?!" you ask.

Ah, we thought you'd never ask. It's better known as Fuller's earth or Fuller's clay.

OK. So armed with the latest dirt from Hollywood you have your Mom or Pop or Mad Assistant spend 3 or 4 hours (providing they're as skilled as the late Jack Pierce) in wrapping you up till you look like Super Prune.

Then you're painted, for all you're worth, with that bucket of Fuller's earth and, presto, the Mummy of Tanna Town goes to town again!

(Send $50 for instructions how to *de*-mummify yourself! Believe us, you'll consider it worth it!)

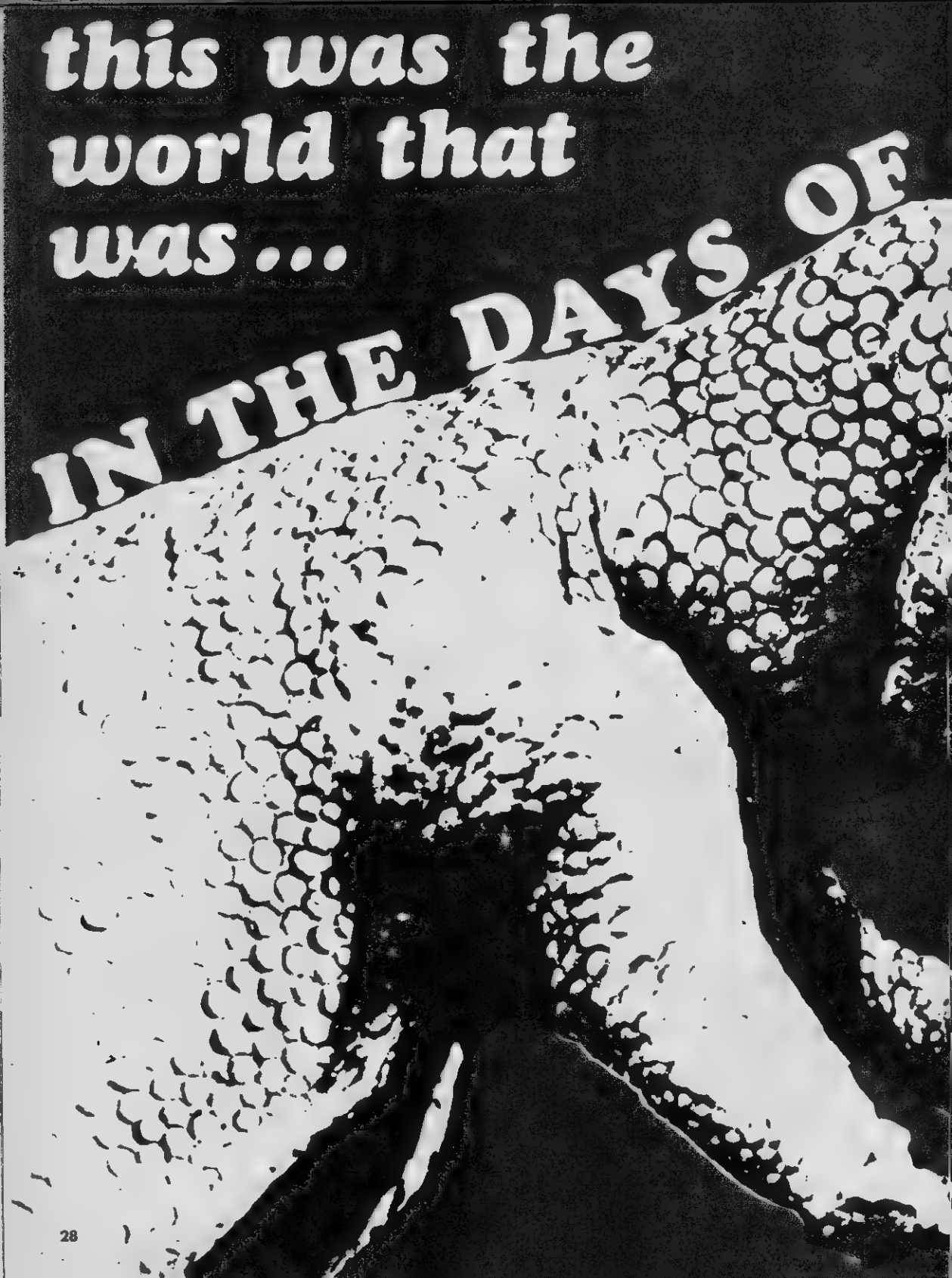
Prof. Norman (right: The late Frank Reicher) gets a fright in the night. He's just completed deciphering the secret Egyptian hieroglyphics and is brewing a "Cup of Life" out of the mysterious tanna leaves when he is petrified by the stealthy entrance into his study of the murderous mummy Kharis (Lon Chaney Jr.)

The late great Jack Pierce, here doing his thing as "The Wizard of Oaze", gives Lon Jr. the brush in order to ready him for his role as that legendary long dead Egyptian who comes back to life to harrow & haunt the living. Was Lon successful in his mission of menace? Five'll get you tenna: of Kharis!

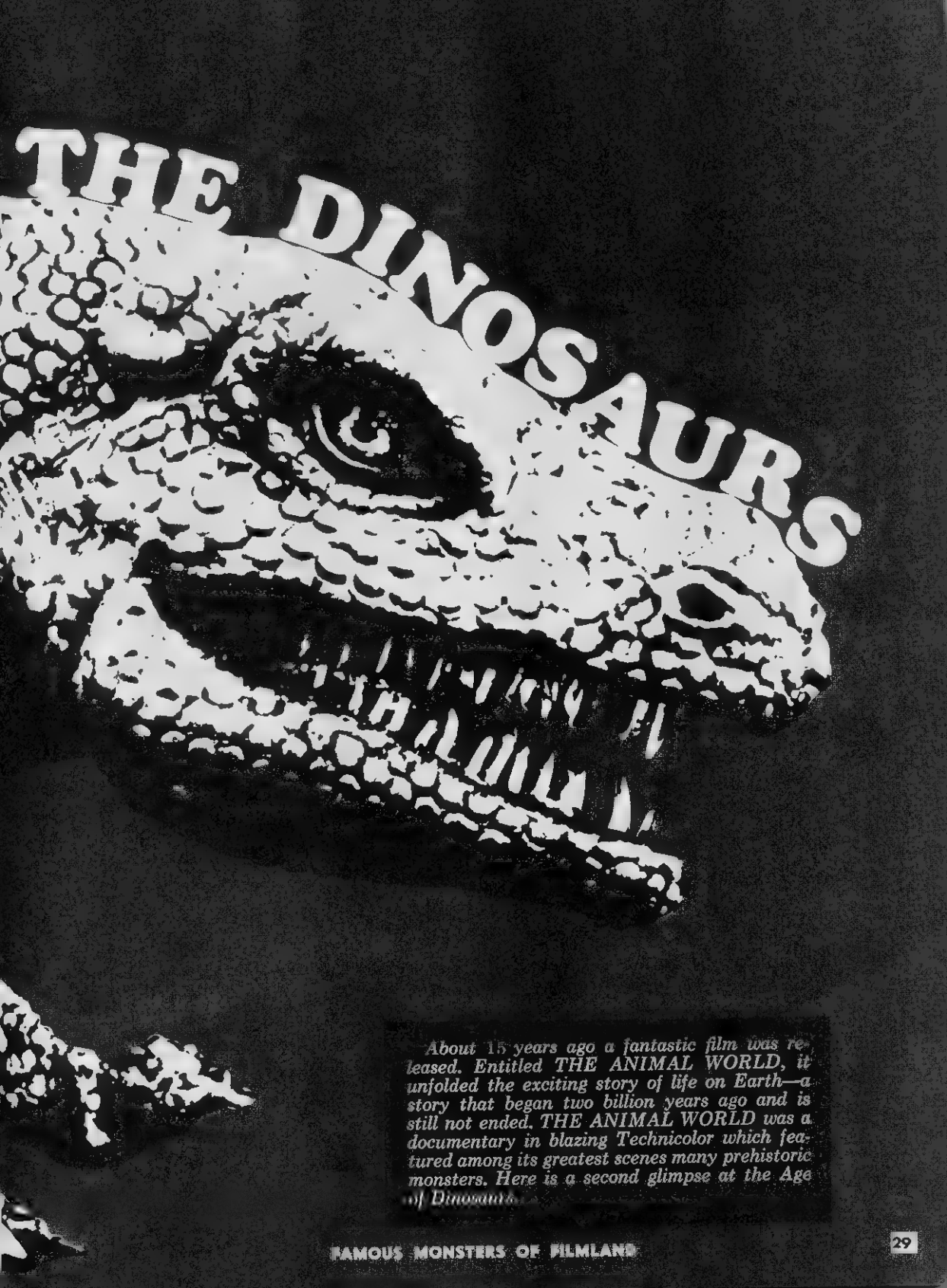
END

this was the world that was...

IN THE DAYS OF



THE DINOSAURS



About 15 years ago a fantastic film was released. Entitled THE ANIMAL WORLD, it unfolded the exciting story of life on Earth—a story that began two billion years ago and is still not ended. THE ANIMAL WORLD was a documentary in blazing Technicolor which featured among its greatest scenes many prehistoric monsters. Here is a second glimpse at the Age of Dinosaurs.

"Eggosaurus!" From this small shell grew the mighty creature on the opposite page!

monster-makers

DR. Charles L. Camp, professor of paleontology at the University of California and a leading authority on the dinosaur period, came to Warner Brothers' studios as special consultant on the film. Together with leading sculptors & artists, miniatures resembling Ceratosaurus, Stegosaurus, Triceratops, Tyrannosaurus Rex and Brontosaurus were created. In this fabulous film these monsters of another bygone age battled each other, amidst violent cataclysmic scenes of volcanic eruptions & earthquakes.

To achieve the difficult effect and make it appear as real as humanly possible, Producer Irwin Allen hired 2 of the finest animators available—and certainly no strangers to our readers—Willis O'Brien & Ray Harryhausen, to capture scenes in which the giant animals search for food, look for mates and fight with one another.

Harryhausen says he was *born* with the abnormal patience necessary for his job of stop-motion animation.

A good close look at the 30′ machine of destruction that was the almost invulnerable Triceratops with his deadly horns and armor-plated hide.

harryhausen's secrets

"I often have to act the role of a dinosaur, or an ape, or even a flying saucer," he explained at the time, "to feel how to move the models in portraying a certain kind of scene. For THE ANIMAL WORLD, I studied movements of lizards because the dinosaurs were actually mammoth reptiles. I got considerable inspiration from the famous paintings of dinosaurs by Charles Knight that hang in the Museum of Natural History in New York."

Undoubtedly Harryhausen's job was no easy task. Sometimes he spent 3 days getting a scene that ran a scant few seconds on the screen. The dinosaur models were 2′ to 3′ in length.

"We could construct full size dinosaurs or other animals," he said jokingly, knowing full well that some are 70′ long, "but they would be harder to manipulate."

Each move, either of the entire animal or its leg, head, tail or mouth, was from ¼″ to 3″ in distance.

"The greater the distance, the faster the animal seems to be moving on the screen," explained Harryhausen.

masterpiece of animation

But there are more than just simple movements to these scenes. There is characterization and even a hint of emotion. Some reviews of THE ANIMAL WORLD mentioned the pathos at the climax of the dinosaur sequence when the mighty beasts succumb to the ravages of earthquakes & volcanoes—all in the world of 70 million years ago.

As we know, Harryhausen also worked with Willis O'Brien, famed animator of THE LOST WORLD, who drew blueprints & sketches of THE ANIMAL WORLD's dinosaurs, which were constructed by Warner Bros. technicians with the help of Pasqual Manuelli & Harold Wilson. These latter two, sculptors, worked on the skin & muscles of the creatures. Then Harryhausen did the final touch, the animation.

The last step is a complex & complicated process. In one scene, wherein a baby Brontosaurus was hatched from an egg, over 200 eggs were used before a satisfactory version was filmed!

But when THE ANIMAL WORLD was released to the world—literally, for prints were made in 17 languages!—Harryhausen & Willis O'Brien were not caught with egg on their face.

THE ANIMAL WORLD was one of the most splendid, vivid & enthralling motion pictures ever filmed—with perhaps the most expertly done dinosaur sequence ever made.

the story, in brief

Chapt. 1
"2 Billion A.D."

Out of the maw of the Universe, across immensity unthinkable, distance incalculable, time incredible, an interstellar speck whirls.

It is a lifeless ball, lost in space, seeking its date with destiny, with the miracle of—life.

It is eons in the past—2 billion years and more, as we have at last come to reckon time—and not a living thing exists on the planet yet to be named Earth.

Then—

Chapt. 2
"Sound & Fury"

The seas churn & steam.

Thunder roars & lightning flashes and the humid air is heavy with the eerie odor of ozone.

And life is born!

A quivering, purplish mass . . . the primordial molecule which, after half an eternity, mutated . . . multiplied countless billions of times . . . and filled the prehistoric seas with one-celled plants & single-celled animals.

The protozoa.

The life-forms of the ooze.

Chapt. 3
"As Time Goes By"

The pace of evolution quickens.

A "mere" hundred million years tick off on the Cosmic Clock.

Movement thickens in the oceans as life multiplies in the deeps. More complex creatures than the protozoa now spawn in the seas.

Creatures with shells.

Creatures with plates.

Creatures with skins.

Chapt. 4
"50 Million Years Later"

The Great Clock Chimes.

Times change.

Bony *fish* now push their finny forms thru the waters that cover the earth.

Plants blanket the surface of the world.

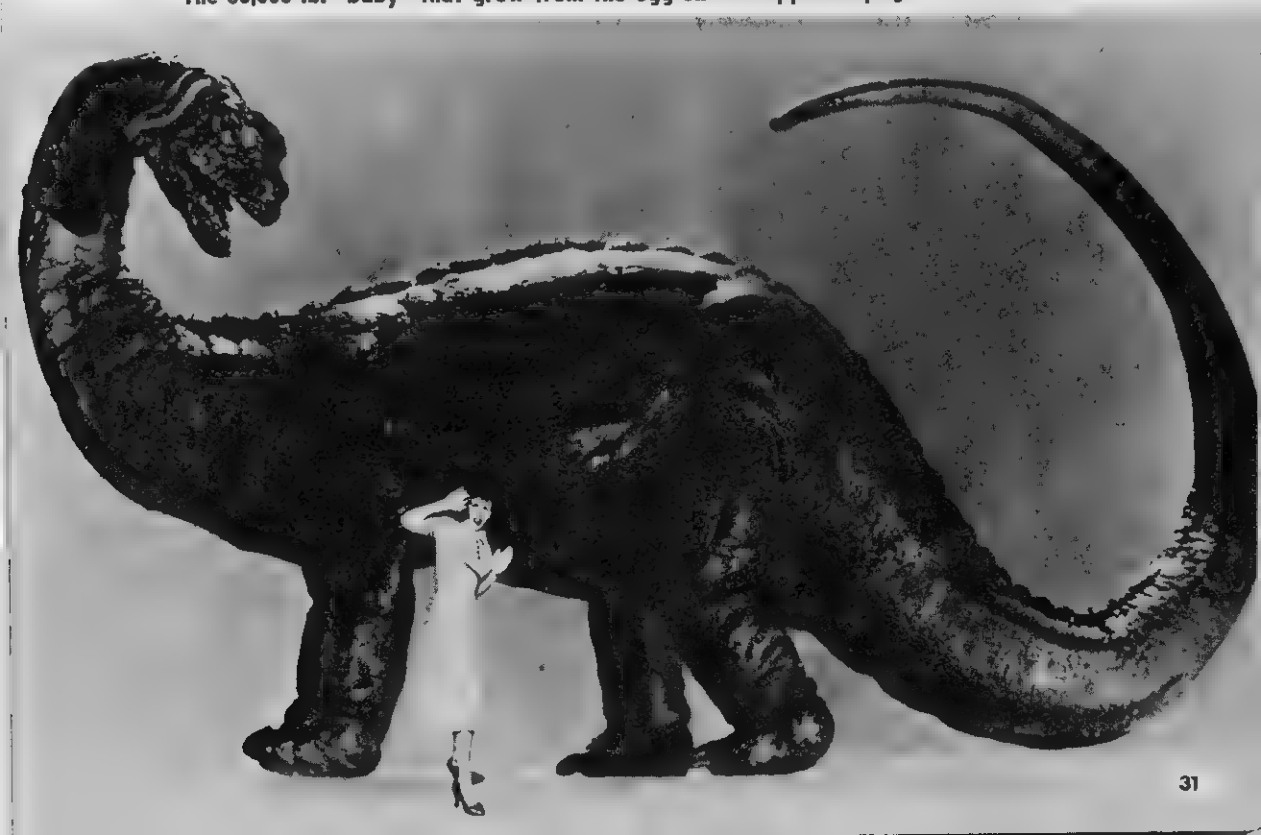
And some of the more adventurous of the sea's scaly creatures leave their watery homes to invade the marshlands. They become the creatures which civilized men will one day name:

Amphibians.

Chapt. 5
"After the Amphibians"

The creatures that crawl from the sea and learn to survive on land become the forerunners of the Giants.

The 80,000 lb. "baby" that grew from the egg on the opposite page. Brontosaurus!

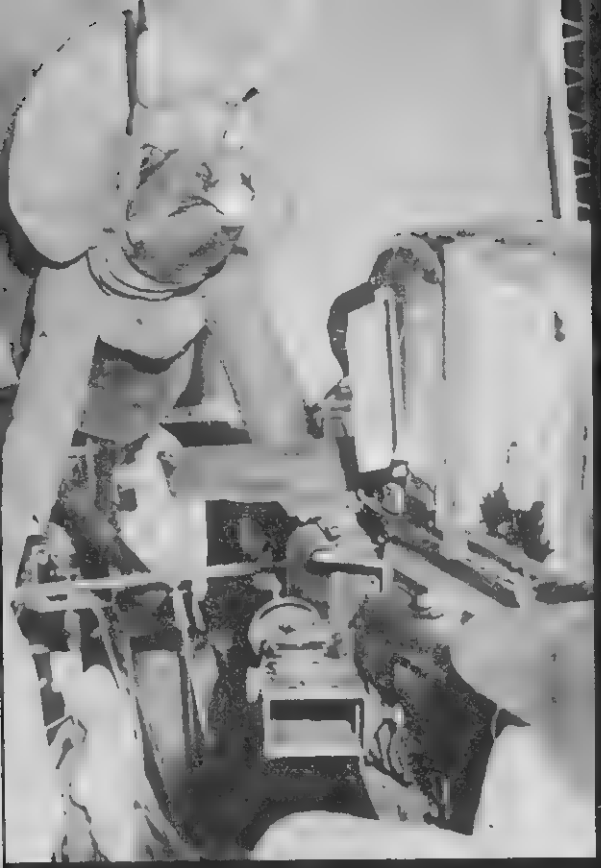


"The most terrible creature of destruction that ever walked the earth."

When Titans clash, the earth trembles as horror-horned Triceratops and Tyrannosaurus Rex meet in mortal combat.

The endless battle continues. A dinosaur's lot was a deadly one.

End of a Triceratops as Rex finds the vulnerable soft spot on the back of his neck behind his shield and sinks his 6" teeth into the doomed dinosaur's flesh.



The only safe way to "shoot" a Triceratops!

The Legendary "Obie" himself—the Great Animator, Willis O'Brien, in 1955.

They slowly evolve or mutate to become—
The "terrible lizards"!
The DINOSAURS!

Chapt. 6
"Rulers of the Earth"

Mighty monarchs of all they surveyed were they.
The dinosaurs.
Rulers of the prehistoric world.
The dinosaurs.
Lords of the Early Earth.
And then—

Chapt. 7
"The Colds Came"

Disastrously for the thunder-beasts, the climate changed.

The warm tropic air cooled.

The jungly vegetation wilted & died. The leaves he loved grew scarce for the brontosaurus; the belly of the voracious allosaurus lacked meat and he knew the pangs of hunger—which did not help improve his already vicious temper.

Chapt. 8
"The Death of the Dinosaurs"

Then, one day, the Earth screamed.

It broke open.

It boiled over.

Its rich red horror-hot blood, geyser-like, gushed forth: *lava!*

Volcanic eruptions spewed forth flaming magma over the earth, setting whole forests ablaze, scorching the scaly hides of the land behemoths who found no place to hide.

The air was choked with red dust.

The land broke apart like a giant's jigsaw puzzle as earthquakes of incredible ferocity ravaged the planet.

And the huge & powerful dinosaurs who had dominated the land for 100 million years . . . were no more.

Only their bones would live on, their colossal calcium skeletons, dramatic evidence of the prehistoric Reign of the Reptiles. . . .

(Millions of more years, in the picture, brought the story of life on Earth up to the present time. Perhaps some day Producer Allen will give us a similarly great story of the Future—of the next 2 Billion Years of the evolution of life on Earth!)

The Phantom of the Rue Morgue sings "Spike to Me of Love."

MURDERS IN THE RUE MORGUE

pity the poe victims!

"My name is Dr. Mirakle and I am not a sideshow charlatan. So if you're looking for the usual ho-koos po-koos... just go to da box office and get your money back!"

Thus spake, no, not Zarathustra, but—

BELA LUGOSI.

In 1932.

In the original Universal version of MURDERS IN THE RUE MORGUE, the one directed by Robert Florey, who the year before had made the legendary test footage of Bela as the Frankenstein monster which in the end was played by Boris.

Not only was Florey the director of that particular set of MURDERS but he was the co-author of the screenplay. Working on the cinema-daptation with him was—are you ready for this? —believe it or not: John Huston! Yes, *the* John Huston, whose father before him had starred in the fantasy of the President who brought peace to warring planet Earth when Destiny took a hand in the form of GABRIEL OVER THE WHITE HOUSE.

John Huston co-scripted the 1932 MURDERS IN THE RUE MORGUE and the cameraman was the legendary cameraman Karl Freund, who was honored at the Count Dracula Society with an Award just two weeks to the day before his death, and whose career in imagi-movies was covered in his obituary memorial in issue #65 of **FM**.

Cameraman on the early MURDERS IN THE RUE MORGUE was the man behind the camera on DRACULA! THE MUMMY! METROPOLIS! and MAD LOVE!

"Oh, Furry, let me get my breath—you're tickling me to death!"

The "ape man" takes a breather during some strenuous scenes in the new RUE.

return of the rue morgue

Proving you can't keep a rueful morgue down, the durable Poe plot was back in 1954, this time with Karl Malden in the lead.

Color was added.

And 3D!

When the murderous ape leapt, it was practically into the laps of the screaming audience.

Now Poe's detective horror mystery has popped up again and this time it's the Master of Aplomb (who else but Herbert Lom?) who is involved in the scary doings.

Herbert Lom, who has been associated with so many films of the fantastic.

You will recall him as the successor to the Lon Chaney Sr. and Claude Rain roles as THE PHANTOM OF THE OPERA...

In the fantastic JOURNEY TO THE FAR SIDE OF THE SUN...

In the remake of the weird PICTURE OF DORIAN GRAY.

Herbert Lom, usually a "heavy," who has given many a *heavy* performance in the sense of the word in the 70s.

son of rue morgue

Yes, it's the third time round on the gory-go-round for the ole RUE MORGUE and this time we're going to do something different:

Not retell the by now fairly familiar story but dwell on a few of the horror highlights of this production.

For instance:

Madeleine (Christine Kaufmann) discovering the dead body of one of the members of the cast at the Rue Morgue Theater.

—Charron (Jason Roberts) trying to strangle the already "dead" Marot (Herbert Lom).

—Marot murdering Genevre (Maria Perschy).

—The dream sequence, with the haunted house on the hill.

—Charron's visit to the morgue to identify an actor murdered with acid in the Grand Guignolesque theater.

she didn't axe for it

No, beautiful heroine Madeleine didn't axe for it—but she got it anyway: a murderous blade thrown at her during a dream sequence.

—In a dream sequence, Madeleine rising from a coffin in a mausoleum, as though returning from beyond the veil and the Land of the Dead.

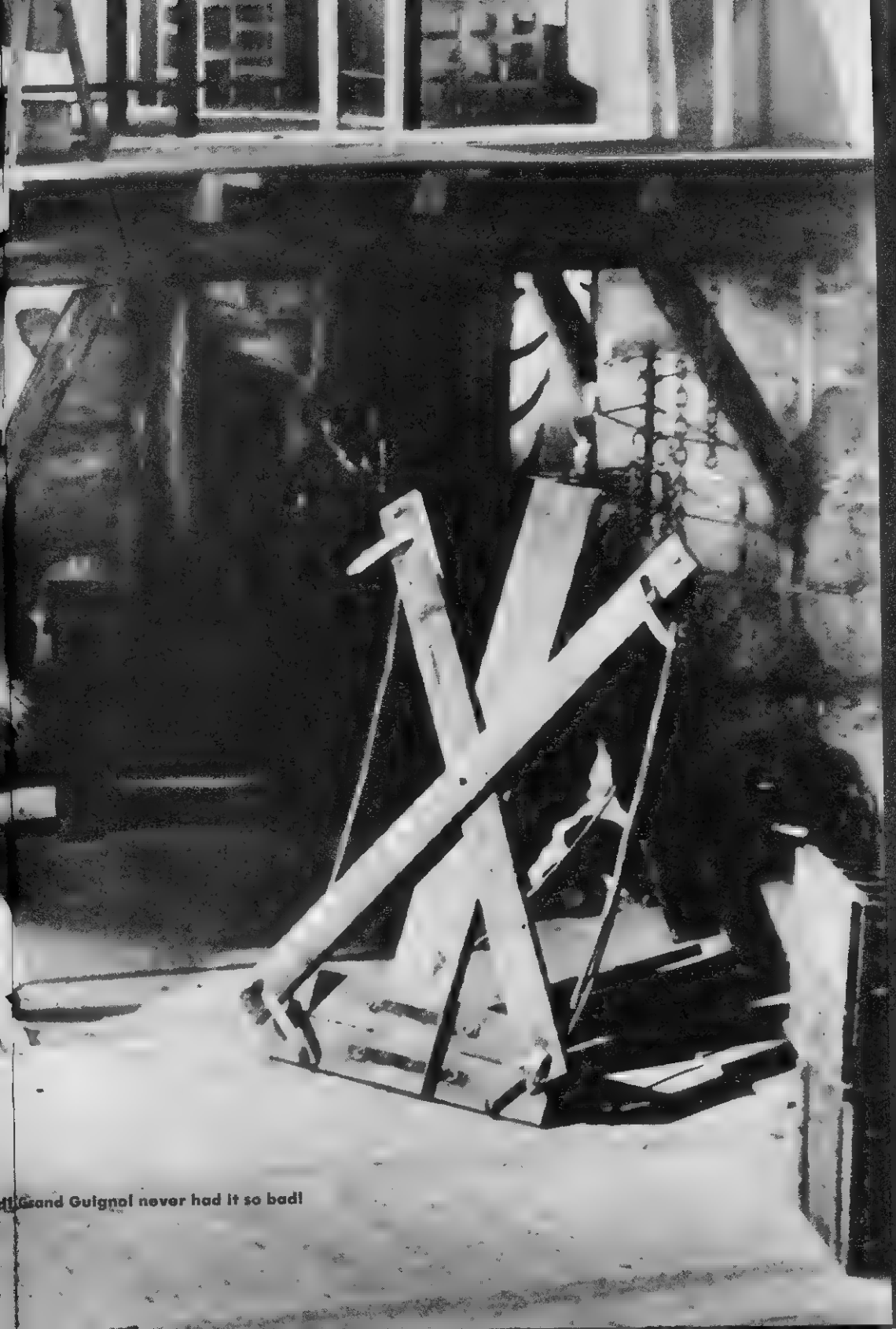
—Marot himself (is he mad?) pouring acid thru a haze... Is the scene but a dream—or a dreadful reality?

—The Ape escapes! Seizes Madeleine! Drags her across the stage of the Rue Morgue Theater as the audience cries out in horror!

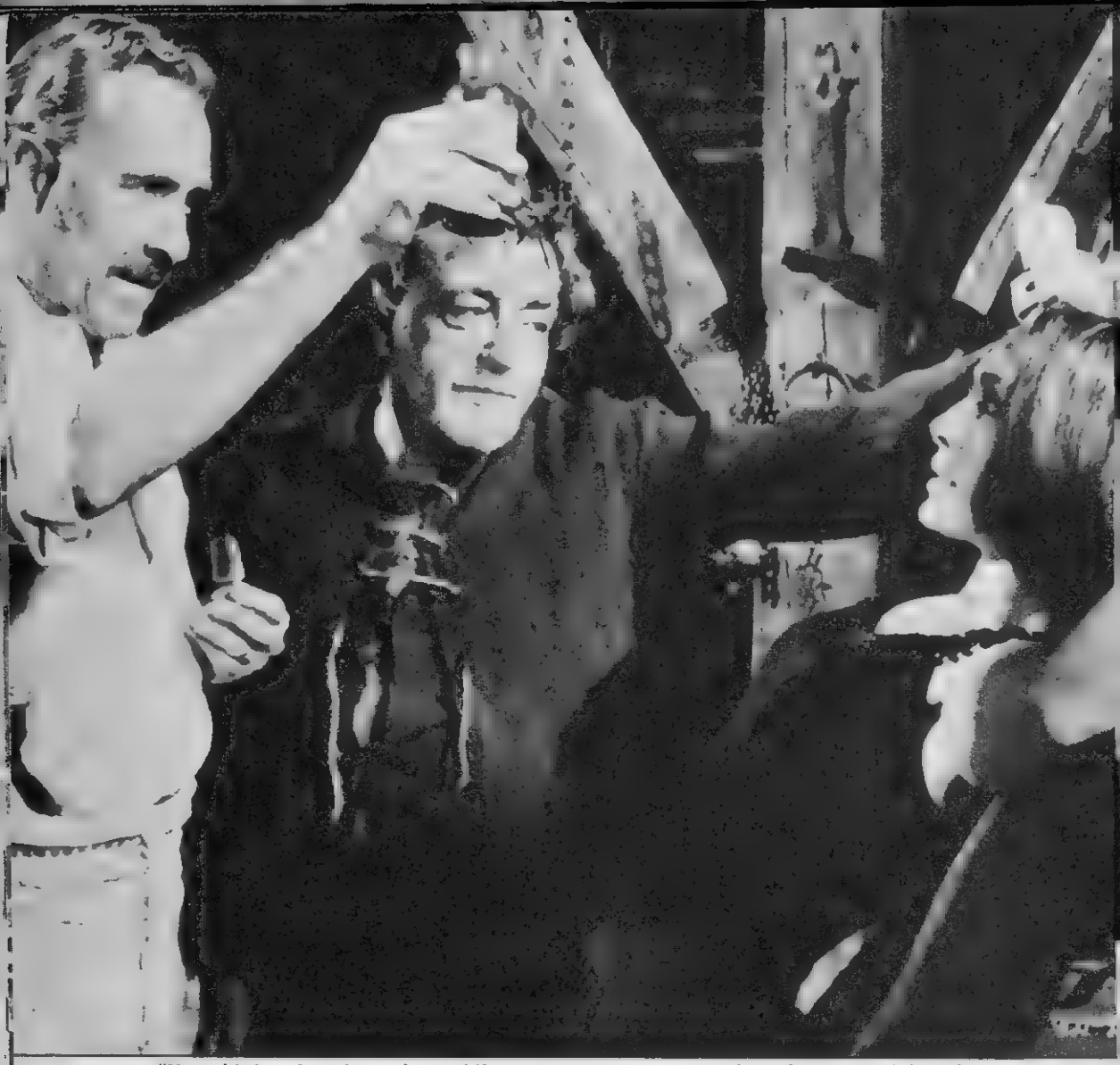
—"Butcher self in my place," Charron seems to be thinking, as he menaces Madeleine with a big butcher's knife.

HE UNMASKED FOR IT! Yes, HERBERT LOM obliges *FAMOUS MONSTERS* fans with a look at his acid-scarred face as new MURDERS take place in the RUE MORGUE.

The Gorilla is loose and the girl's [redacted] is cooked!



tt! Grand Guignol never had it so bad!



"Now this is only going to hurt while I pour. Hurt your pores, that is!" Pore Madeleine!

—The death of the hunchback. Killed by a blow from the death-dealing ape, the warped one lies, eyes staring upward, till a member of the theater cast mercifully closes his unseeing orbs.

—The body of one of the Rue Morgue members found on the roof of the auditorium!

—The hangman!

—The burial alive! (Does it backfire?)

behind the ape ball

Before the ball is over, the gorilla has given everybody a real bad time as it—

Breaks free from its cage on the stage before a panicking audience . . .

Swings from a rope above the heads of the theatergoers in a crowded auditorium . . .

Grapples ferociously with the terrified Charron . . .

Grabs the curtain and rips it down in front of the aghast cast & audience . . .

And, of course—inevitably, ritualistically—meets its doom. Once again, Beauty has brought down disaster on the furry head of her would-be suitor.

The Axe & The Ape! "I don't want any back talk out of you!" Herbie sez to Hairy.

the phant-lom of the opera

We saved one of the best scenes till last.

The kind you savor after the film is over.

The Unmasking Scene.

The hidden face of horror revealed.

Claude Rains in THE PHANTOM OF THE OPERA... Lom himself... Ralph Bellamy as THE MAN WHO LIVED TWICE... James Whitmore as the man with the FACE OF FIRE ... these & more have been among the score or so of acid-scarred faces seen on the screen.

MURDERS IN THE RUE MORGUE, 1972, offers yet another.

One for the road.

The road to the Rue Morgue—via Nightmare Alley.

END

"Playing phantoms is MURDER!" says Lom. The skeleton agrees.

DORIAN GRAY STRIKES AGAIN

he shall not die!

comeback of a cadaver

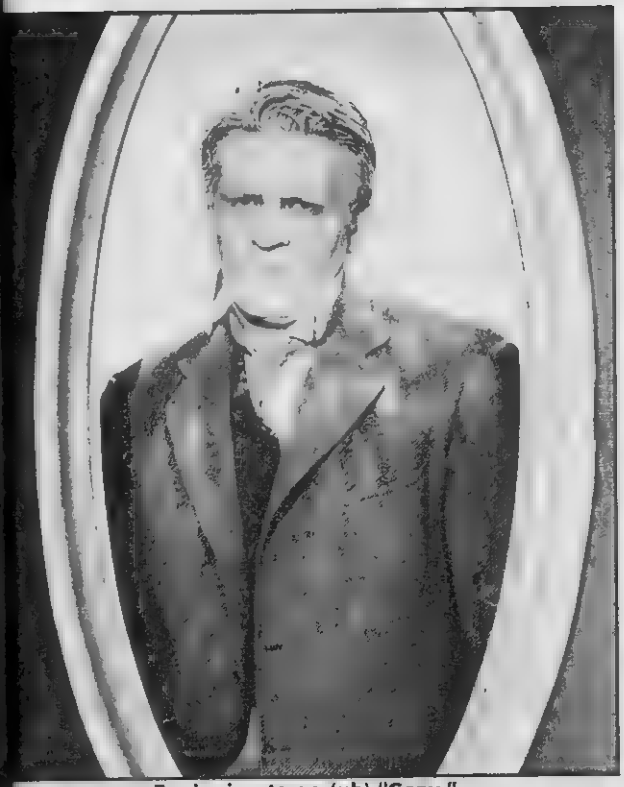
THINGS are looking back for Dorian Gray. He came back! A few more times and he'll be rivaling Dr. Jekyll & Mr. Hyde and Dracula and Donovan's Brain and a few other hardy souls (?) for number of times on the screen & television.

It's been more than a quarter of a century, now, since MGM produced (with loving care & super scare) Oscar Wilde's wild wild book about the disintegration of the wickedest man in the world.

Horror fans of the time (1945) wondered if they had seen the ultimate in repulsive make-up when handsome Hurd Hatfield was reduced in the end to a petrifying mess of Poe-like horror, almost unrecognizable as something that had once been human. We showed him to you in our 51st issue and again, in all his revolting shades of grue & gray, in Gogos' great cover on our 60th.

Nice Guy—but just wait!

Appearance starts to change.



Beginning to go (uh) "Gray."

Showing his age . . . and evil.

Dorian Gray is here to slay (er stay)!

Old . . . wicked . . . revolting.

Final stages of foulness!

when the tube trembled

Then TV producer David Susskind decided (in 1961) to revive the shuddersome story of the ghastly Mr. Gray, a man so evil that the acid of his vile nature corroded his features from within and turned him into a monstrosity as foul as a ghoul from the grave. As a result of that classic telecast, there are 19-year-old boys & girls on college campuses today with long *gray* hair because they watched the terrorvision version of *Dorian Gray* when they were only 8.

There are mothers & fathers with scars on their elbows because they started gnawing their fingernails and couldn't stop. Seeing was believing and that's why we showed it to you—the masterful Dick Smith make-up version—in issue 81.

from brad to worse

Now, on these pages, is the appalling evidence that Dorian Gray never dies.

Actor Bob O'Bradovitch underwent the terrifying transformation.

Daring photographer Barry Kramer recorded the awful change for posterity. (What, you may rightly ask, did posterity ever do to deserve such a fate?)

By the way, the other day we finally found out what made Dorian gray.

"I met this editor," he said, "named Forrest J, or some such unlikely name, and he asked me this awful riddle: 'What do the "Leave the driving to us" people have in common with a racing dog's kiss?' When I gave up he said this: 'Both are a *gray hound buss.*' I haven't been the same since."

END

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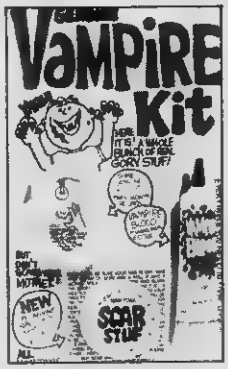

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YOU AXED FOR IT!

YOU AXE FOR IT and—chop! chop!—we drop whatever we're doing (usually mildewing) to visit the tombs and, despite the formaldehyde fumes, rescue the pix you want to see. Send your requests (postcards only) to Dept. UX4, FAMOUS MONSTERS, Warren Pub. Co., 145 E. 32 St., NYC 10016.

For BELA LUGOSI fans, of which there still seem to be 1 or 2 around (trillion, that is!) we revive this dramatic scene from *THE INVISIBLE RAY* (Universal 1936). We expect we'll hear shouts of "hooray!" from RON ADAMS, BRIAN McGUIRE, DREW WHITMAN, HUGO A. HERNANDEZ, KENNETH WALLACE, BARBARA HILL, DAVID HUFF, BRIAN GARDNER & ALICIA ARIA.

HOW TO MAKE A MONSTER (AIP 1958) should be of interest to JOE MAHONEY, BILL EMMS, STAN CHARLTON, MIKE BRUDER, HAROLD NEWSOME, HENRY CANO, TOM H. MELSON, PETER METZLER & MASAO KONO.

And if the ghoulish group above didn't rush right out to create their own creature after they learned how *HOW TO MAKE A MONSTER*, we expect that the following ghoulish gang will: RICHARD MORGAN, MARK JAMES, GEO. SNOW, JOHN SCHMOLDT, KEN YOUNG, STEVE SEXTON & BRUCE LUNDY.

THE CREATURE FROM THE BLACK LAGOON crawls out of his watery cocoon again for such hardy men as SCOTT WISINSKI, GREGG MORISETTE, MATT MARICH, TOM HAMISH, HARRY AUSTIN, JOE WHITELY, LEN STANWICK, STEVIE SKEATES & MAXINE YEE.

Nobody has asked for CHRISTOPHER LEE lately *(ho ho ho!)* but we thought we'd run a picture of him anyway *Possibly* some of the following can rouse some interest over this shot of him as Dracula. (Incidentally, you get a *perfect* shot of the vampire ring that was given to him by FM's editor. No, there aren't any more copies available—for love, money or blood—so don't bother to ask.) Chris is here for PAULA ENGLISH, DONNA LOTT, DEE MATHEWS, CATHERINE HAACK, GARY EDWARDS, CHRIS BARRY, SCOTT BRADDY, TESS DODGE, KEITH HOUSEHOLDER, RANDY SMITH & CELIA KONCZAL.

YOU AXED FOR IT!

The King comes back in this 1939 gag pose during the making of SON OF FRANKENSTEIN. Boris Karloff shown for RICHARD PINCKARD, MIKE EIGENBAUER, SHERI WACHTSTETTER, BEVERLY PRESAR, TOMMY PAXTON, JOHN TWARDOS JR. & BILL CO[illegible].

Oh, oh—we started something! Fans of CHRIS LEE who didn't get their name on the opposite page now want to be rewarded with a pose of their own, so we chose this one from HORROR OF DRACULA for MIKE GEERAEDTS, RON SAPP, DOUG BAKER, DOUG BARNHART, DON STEPHENSON, STEVE SAVOR JR., LARRY GENE HIX, DEBBIE PLEMEL, RICHARD LAMB & LINDA MITRANO.

YOU AXED FOR IT!

Absolutely *nobody* requested this shot of Forrest J Ackerman with J. Carrol Naish taken by Hedy Dietz during the making of DRACULA VS. FRANKENSTEIN but we thought we'd run it anyway just to annoy HEIDI SAHA, HEIDI REDLICH, PAUL DAY, TAMMY HOLLAND, SLIM SHERMAN, VANESSA H. HAUSEN, POPPY CORRELL, SKEEZIX ROBERSON, CARLINA BUCKLER & BRANDY STEVENS.

Another LUGOSI shot, this time with the Dead End Kids, for TERRY SHORT, CHRIS CURCHIN, TONY MALANOWKSI, DUANE ALLEN, TOM McGUIRE, M. GREGORY BRYAN, ALEX NODROG & PUGS BUCKLER.

Matt Willis as he appeared in St. Hilaire's portrait of him for Columbia's 1944 production *RETURN OF THE VAMPIRE*. Sure to raise a fuzz with BUZZ DIXON, JILL VUERHARD, INGRID HERZER, LENNY TAYLOR, SAM SCHWARTZ, DOREEN ALDERMAN, TERENCE X. O'LEARY, JOE SUTHERLAND & CAROLYN DENISE BRAILSFORD.

Boy, BELA FANS are sure getting their honey's worth, this issue! APE MAN or vampire, we're sure Lugosi will set afire the hearts of IRENE MASCHE, WINKY VOSBURGH, DARTHE TWOMEY, PANDORA BRONSON, GARY HELLAND, RICHARD "CHEF" FIELD and HAROLD & JAMIE SOMERFELDT.

END

FASCINATING KARLOFF FACTS

little known nuggets of inFEARmation

Young Karloff in KING OF THE CONGO, 1929 serial

In a parallel world where there really *was* a state called Karloffornia, perhaps King Boris did indeed make some of the following movies. They were announced in the world *we* know but, alas, never filmed. (At least, with Boris Karloff.) THE INVISIBLE MAN, of course, *was* made, but with the late Claude Rains instead, who also portrayed the unfortunate drug-addicted Mr. Drood.

THE PURPLE CLOUD was filmed as THE WORLD, THE FLESH AND THE DEVIL.

Forever sealed in the Realm of Unwrought Things are the following Karloffilms that were planned but never produced:

THE GOLEM
DR. NIKOLA
THE BILLIONAIRE
WAR-GODS OF THE DEEP
CAGLIOSTRO
THE DUNWICH HORROR
THE GHOUL
A TRIP TO MARS
THE MYSTERY OF EDWIN DROOD
SAMSON & DELILAH
THE INVISIBLE MAN
SCARLET FRIDAY
THE PURPLE CLOUD
BLUEBEARD
MONSTER IN MY BLOOD
THE DARK

MONSTER IN MY BLOOD was a project near & dear to the heart of Alex Gordon, a personal friend of the late Karloff's, and he had planned to create a part in the script *deliberately* tailored to fit Forrest J. Ackerman so that he would be the one fan in the world to actually play a speaking role with the great actor.

* * *

For the phonograph record HOW THE GRINCH STOLE CHRISTMAS, BORIS KARLOFF won a "Grammy" from the National Academy of Recording Arts & Sciences—the equivalent of the movies' Oscar, science fiction's Hugo.

Elderly Karloff in DIE, MONSTER, DIE, AIP 1965.

THE MAN WHO DARED is often listed as a picture in which BK is said to have appeared but he is not listed in the Film Daily Yearbook in the casts of any of the 3 talking pictures of that title.

* * *

He did an Introduction to the book "Drawn & Quartered" by *the* Charles Addams of ADDAMS FAMILY fame.

* * *

In the last year of his life they wanted him for a picture with Vincent Price & Gloria Swanson to be shot in Florida. He was willing provided his scenes could be shot in Hollywood or England.

* * *

Was he or wasn't he in THE DUMB GIRL OF PORTICI? If so it would have been his earliest known bit part—1916—three years earlier than HIS MAJESTY, THE AMERICAN. Some say yes; some say no. We, naturally, would prefer YES. If any reader has any way of proving it one way or the other, we would gratefully like to break the announcement here in **FM**.

* * *

THE DOOR was the shooting title of THE STRANGE DOOR.

* * *

THE DEVIL'S BROOD was the shooting title of THE HOUSE OF FRANKENSTEIN.

THE TERROR was known while shooting as THE LADY OF THE SHADOWS.

RETURN OF FRANKENSTEIN was what they originally thought of calling THE BRIDE OF FRANKENSTEIN.

THE CURSE OF THE CRIMSON CULT was variously announced as the plain CRIMSON ALTAR and CURSE OF THE CRIMSON ALTAR, the plain WITCH HOUSE plus DREAMS IN THE WITCH HOUSE, THE REINCARNATION and SPIRIT OF THE DEAD! Some sort of record for title changes.

THE COLOUR OUT OF SPACE and THE HOUSE AT THE END OF THE WORLD were first announced as the titles for the picture that eventually became MONSTER OF TERROR in England and DIE, MONSTER DIE! in America.

* * *

His daughter, Sara Jane, was born on his 51st birthday.

* * *

Now It Can Be Told: In 1945, while making ISLE OF THE DEAD, Karloff was suffering so dreadfully from arthritis that he had literally to be wheelchaired in front of the camera, could stand just long enough to enact his scene, then would collapse back into the chair. He kept this up for a week, hoping to finish the picture, for he was very conscientious about delaying production. Finally he had to be rushed to the hospital for an emergency spinal operation. Odd, that both Karloff and Lugosi had to have spinal operations. A columnist at the time reported, "When hardboiled, blase grips & electricians shed tears of sympathy, the cause must be worthy." It was.

* * *

Once when BORIS KARLOFF was driving a truck, he stopped to pick up a man he recognized as Lon Chaney. Karloff told him he was discouraged, considering giving up acting. CHANEY bolstered his courage: "If you're going to act, you're going to act. Even if you have to starve, *never give up*. It's the only way." And he never did give up, right up to the wonderful Halloween present of 1968 that he gave millions of TV viewers. "It Was A Very Good Year" was the song that he rendered dramatically to musical accompaniment. Indeed, it *was* a very good year, for him, for all of us Karloff fans: 5 films completed and an *excellent* one (TARGETS) in release.

* * *

In his apartment & in his cottage, apparently BORIS KARLOFF didn't have even one picture of himself on display. He kept no scrapbooks. In this respect the complete opposite of Bela Lugosi.

* * *

If you know of any further FASCINATING KARLOFF FACTS they will be welcome for a "sequel" to this feature in a future issue.

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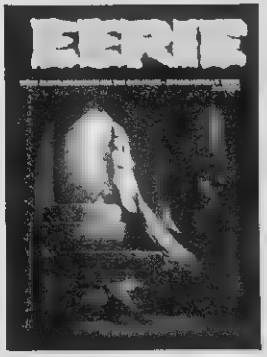

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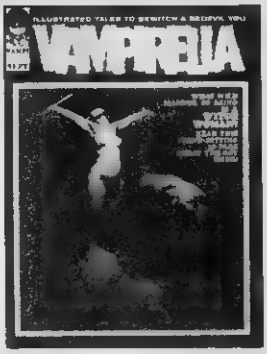

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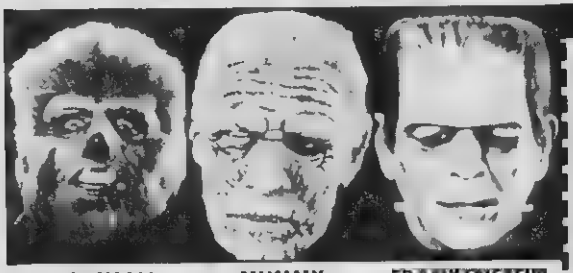

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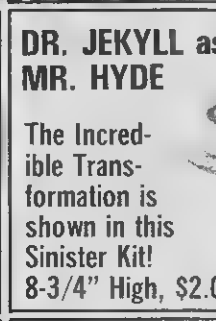

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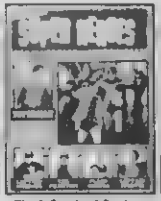
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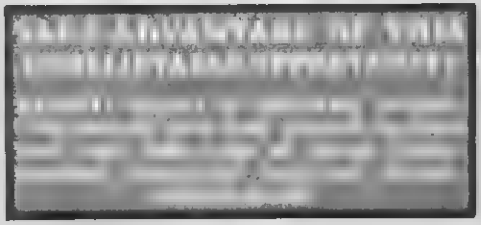

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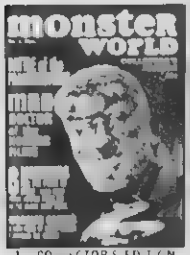

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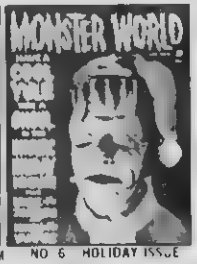

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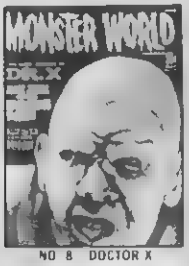

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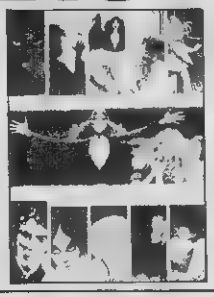

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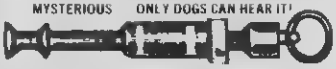

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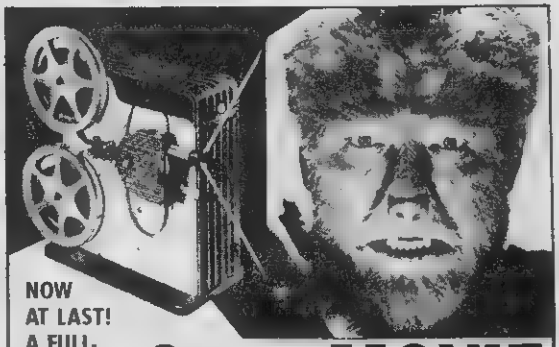

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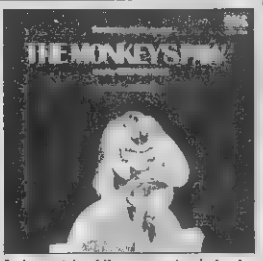

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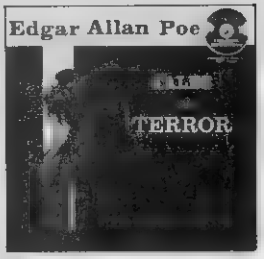

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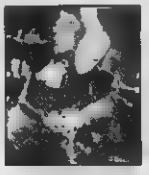

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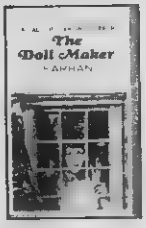

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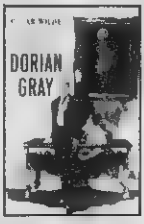

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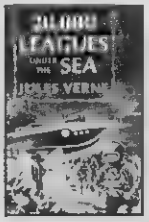

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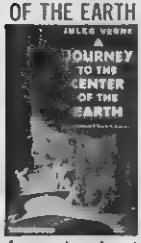

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BELA BRAIN TEASERS!

ANSWERS TO LUGOSI QUIZ

We seem to have thrown you a bat-curve! As of yet, *no one* has gotten a score of 100% on our Bela Lugosi Scream Test in **FM #92.** In case you'd like to know where you went wrong, here are the answers:

PART A:

1. When was Bela Lugosi's first stage appearance as Count Dracula?
ANS.: At the Fulton Theater in New York City, in 1927.

2. During the filming of what movie was Bela said to have been really hypnotized?
ANS.: BLACK FRIDAY.

3. When and where was Bela born?
ANS.: In Lugos, Hungary in 1882.

4. What is Bela's real name?
ANS.: Bela Blasko.

5. Name five movies in which Bela appeared with Boris Karloff.
ANS.: Some of them are: THE BLACK CAT; SON OF FRANKENSTEIN; THE BODY SNATCHER; GIFT OF GAB; THE INVISIBLE RAY.

6. What was the name of the character Bela played in BLACK FRIDAY?
ANS.: Ernst Sovac.

7. How many times did Bela play the role of Ygor?
ANS.: Twice. In SON OF FRANKENSTEIN, & GHOST OF FRANKENSTEIN.

PART B:

1. SON OF FRANKENSTEIN
ANS.: Ygor.
2. THE HUMAN MONSTER
ANS.: Orloff.
3. MURDERS IN THE RUE MORGUE
ANS.: Mirakle.
4. THE BODY SNATCHERS
ANS.: Joseph.
5. DRACULA
ANS.: Count Dracula.
6. THE RAVEN
ANS.: Vollin.
7. ISLAND OF LOST SOULS

PART C:

1. DRACULA was released in 1932.
ANS.: FALSE. 1931.

2. Bela was married three times.
ANS.: FALSE. Five times.

GORY-SPONDENTS

Want a GORYSPONDENT? This is the space reserved for readers interested in writing to other fans all over the world. Just send us your name, address, and a brief description of your favorite monster subject, to:

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GRAVEYARD EXAMINER
WARREN PUBLISHING CO.
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We want to hear about fanzines, monster clubs and other activities. And try to enclose a photo!

CHRISTOPHER GRAFFEO, 12 years old, lives at 406 Curtis Drive, Franklin, La. 70538. He'd like to have a male gory-spondent . . .

JEFF HALE, 5815 Hemlock, Great Bend, Kan. 67530, 9 years old, likes Vincent Price, Barnabas Collins, Boris Karloff & Christopher Lee . . .

JIMMIE W. GALL, 29 Cumberlin Rd., Trenton, N.J. 08690, 13, likes Chaney, Lugosi & Price . . .

ROY HARRIS, 2008 Mid Lane #4, Houston, Tx. 77027, 13, wants a girl gory-spondent who loves horror flicks . . .

SCOTT TARZIA, 1623 El Verano Way, Belmont, Ca. 94002, is 14 and likes Bela Lugosi & space movies . . .

DENISE SPEARS, Rt. 2, Box 483, Hudson, N.C. 28638, 16 years old, would like to hear from anybody interested in horror & vampires . . .

THE JAPANESE FANTASY FILM JOURNAL is a fanzine devoted to the serious discussion of the Japanese fantasy cinema. 60¢ from Greg Shoemaker, 2345 Georgetown Avenue, Toledo, Ohio 43613 . . .

SCOTT HOLLADAY, PO Box 842, Sparks, Nev. 89431, 16, likes Lugosi & Chaney . . .

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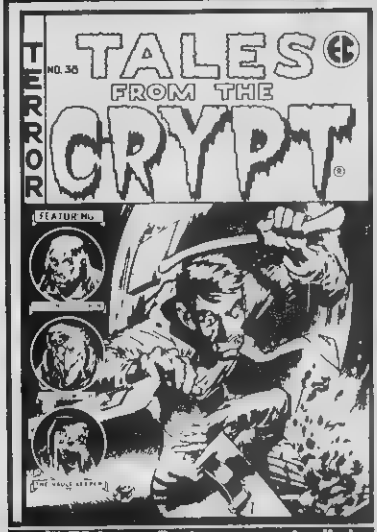

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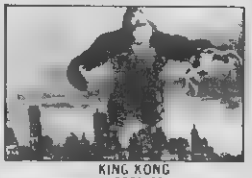
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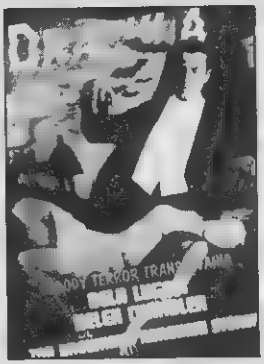

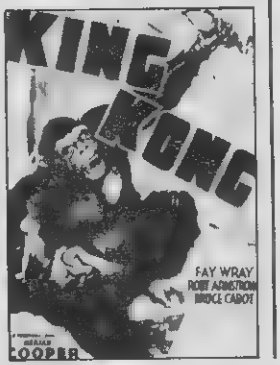

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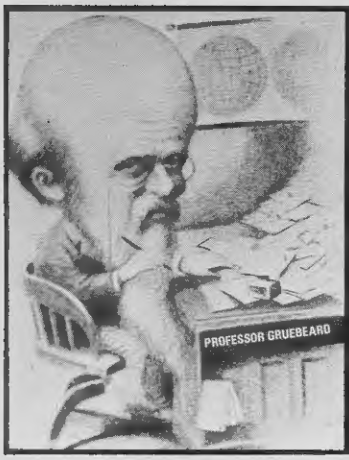

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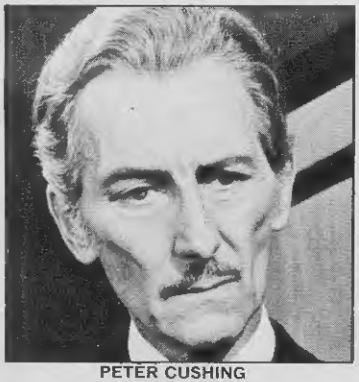
Q I'm hoping that you can settle an argument for me. Both my friend and I are great fans of Peter Cushing. I believe that he was first rocketed to horror film fame by appearing in CURSE OF FRANKENSTEIN. My friend insists HORROR OF DRACULA came first. Who's right?—ROALD BORSCHT, Waymart, Pa.



PETER CUSHING
which came first?

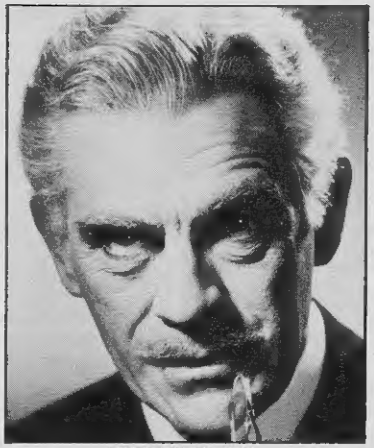
A **Peter Cushing played Baron Frankenstein BEFORE he portrayed Dr. Van Helsing.**

ROBERT QUARRY
an ax to grind?

Q I guess it's true: you just can't keep a good man down. A stake through the heart at the conclusion of COUNT YORGA, VAMPIRE didn't stop Robert Quarry from coming back in THE RETURN OF COUNT YORGA. He was axed at the end of this one, but is this the last we'll be seeing of him?—SHRIEVE MITCHELL, Queens, N.Y.

A **The Yorga films are far too popular to die out after only two sequels. Keep watching for the third in the series, COUNT YORGA RISES AGAIN!**

Q I recently saw one of the final Karloff films, THE SORCERERS, and was rather impressed by the electronic machinery in Boris' laboratory. I was wondering, could this have been the work of electrical genius Kenneth Strickfadden?—SCOTTY McCLEAN, Brewster, N.Y.



BORIS KARLOFF
who did his lab?

A **Sorry, Scotty. Mr. Strickfadden, who was responsible for many of the fabulous electrical effects in such Universal classics as FRANKENSTEIN and BRIDE OF FRANKENSTEIN, had nothing to do with the lab in THE SORCERERS. He's currently on tour with a traveling electrical show.**

OLIVER REED
from werewolf to riches

Q I can vividly remember Oliver Reed's brilliant performance as the unfortunate lycanthrope in Hammer's CURSE OF THE WEREWOLF. Now that he's achieved some stardom, however, he seems to have forsaken horror and fantasy films. What is he doing now? And how about a photo of another of my favorites, Anton Diffring?—JOAN FEIGENBAUM, New York City.

ANTON DIFFRING
Baron Frankenstein, I presume?

A **Look for Oliver Reed in Z.P.G., a new sci-fi thriller. And here's Anton as Baron Frankenstein.** **END**

(Continued from page 4)

CATCHES CARRADINE ON CAVETT

I've always been an admirer of John Carradine, and have enjoyed him in all of his roles. His portrayal of Dracula in HOUSE OF FRANKENSTEIN and HOUSE OF DRACULA was magnificent, and I still consider him the best Count to date. What a pleasant surprise it was for me to tune into ABC'TV's DICK CAVETT SHOW and find Dick interviewing none other than... JOHN CARRADINE!

CARRADINE & CAVETT On ABC "Dick Cavett Show"

The show was most interesting, and Mr. Carradine proved himself to be as personable in person, as portraying a character. May he live long and prosper!

DOUGLAS OJINSKI
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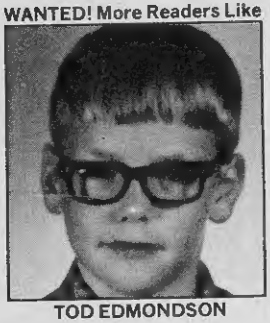

TOD EDMONDSON

A FILMBOOK FAN WRITES

I have been enjoying **FAMOUS MONSTERS** for many years. Most of its issues have been of high quality, but your magazine has reached the heights of excellence when it has featured those well-written & nostalgic filmbooks. The LONDON AFTER MIDNIGHT filmbook was especially fine, because it dealt with a film which is rare and which not many modern monster fans are able to view today.

For this same reason, I have long been hoping that you would publish a filmbook of that silent classic THE LOST WORLD, with Wallace Beery and company. Mr. Ackerman, you have always raved about this film and your enthusiasm has rubbed off on me. Also, I'm certain, on many other readers. In Part 1 of "The Prehistoric Story," you gave an exciting and mouth-watering description of that picture. In addition, I have seen pictures from this film that have really stirred my imagination with its towering cliffs, prehistoric beasts, etc. So how about a filmbook?

I hope that you will also listen to the readers who requested filmbooks on NIGHT OF THE LIVING DEAD and THE DEVIL'S BRIDE. May I add FIVE MILLION YEARS TO EARTH to that list? Perhaps

WANTED! More Readers Like

KENNETH UNTERBERG

you can feature an article dealing with the Quatermass series in general.

I always look forward to future issues.

CARMEN MINCHELLA
East Detroit, Mich.

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GORE VS. BORE

Once again I find myself writing to you, this time with particular regard to issues **#87** & **#89**. In **#87** everything was at its usual peak of excellence, except for "Girls & Ghouls Gallery" and the comics. In the former, the problem is the puns. You DO tend to go a bit overboard with them, and they CAN be good, so please try to just temper them down a little.

Issue **#89** was even better, but a fine example of gore, bore & violence was exemplified in BLACK ZOO. Yes, Herman Cohen gave us that and HORRORS OF THE BLACK MUSEUM, and I wish he would have given them to some other unfortunate person(s)! Movies like these give horror a bad name. When I go to a horror movie, I want to be entertained & frightened, not bored & revolted.

FM is a great magazine and, as a loyal reader, I'd hate to see it feature only gory new films.

JOAN P. HIGGINS
New City, N.Y.

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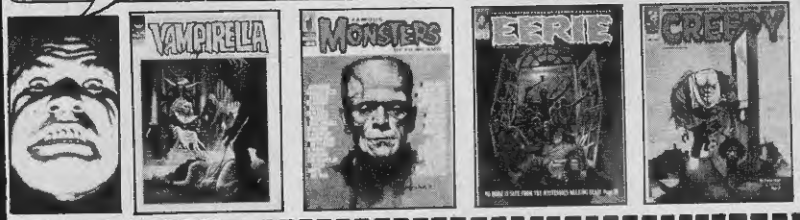

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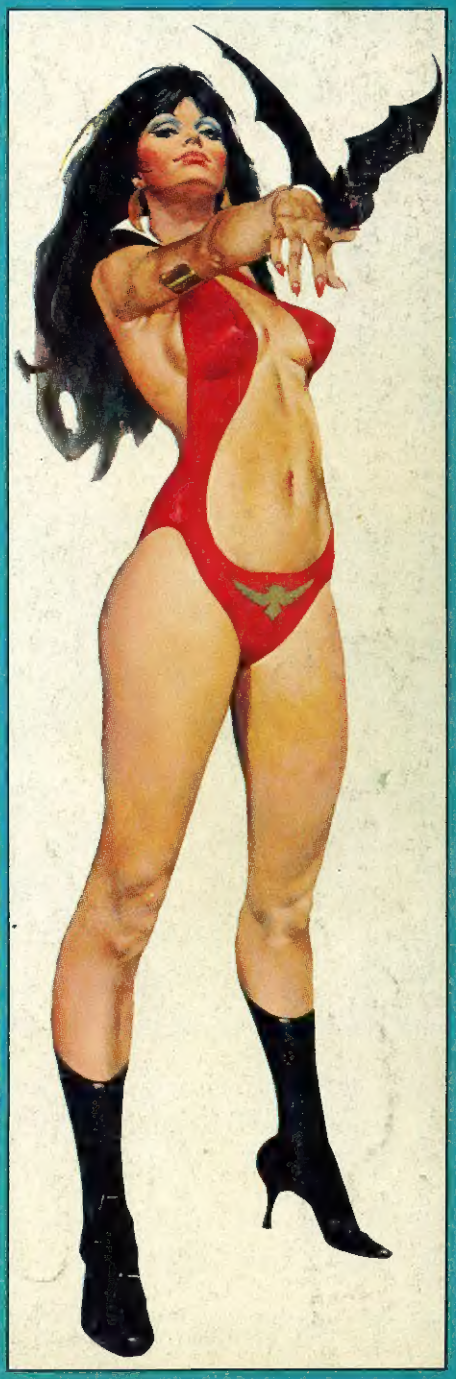

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